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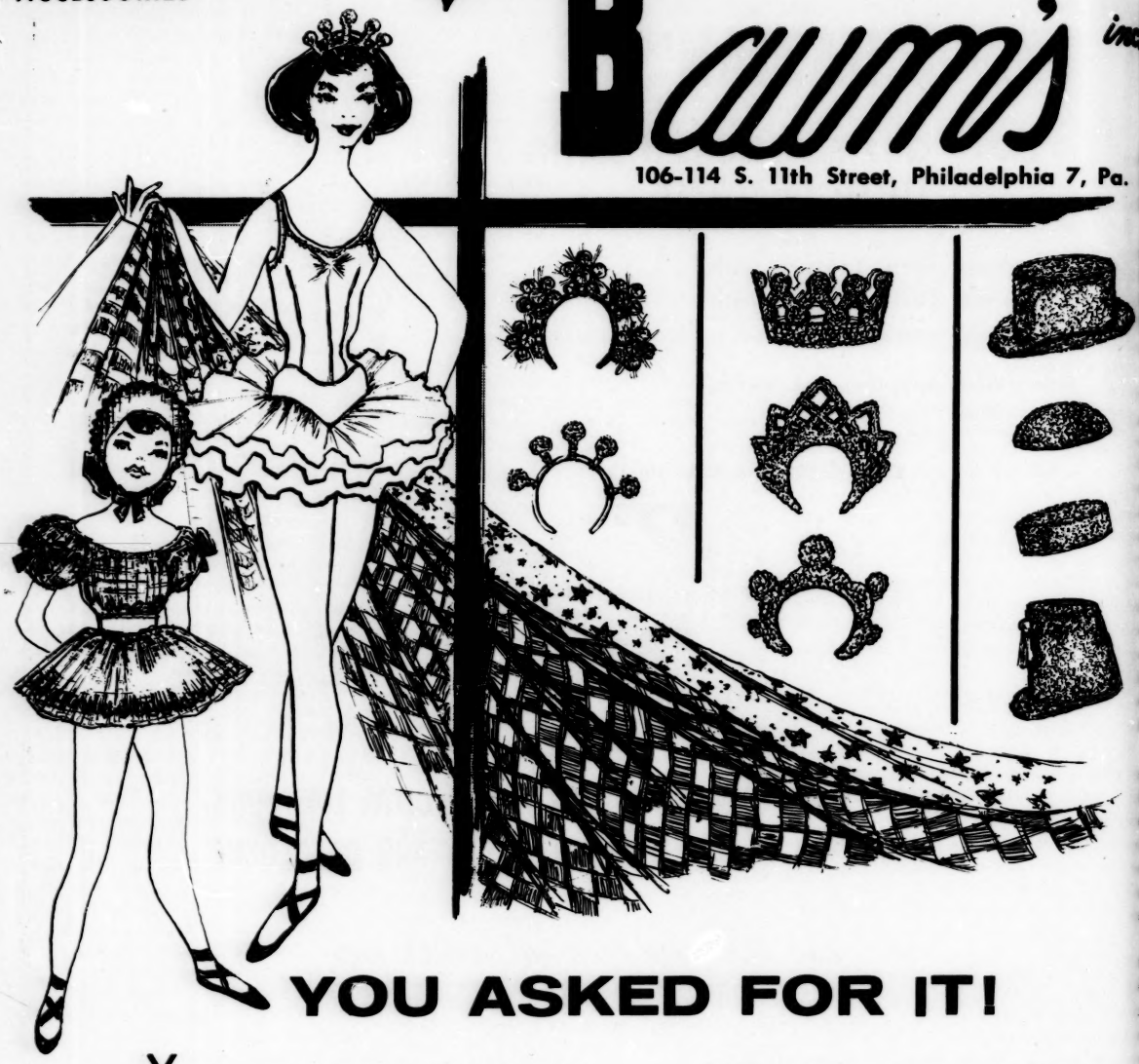

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LOOKING AT TELEVISION

WITH ANN BARZEL

Television has been a man's world for ncers the past month. High spots were ne Nelson, Bobby Van, Ray Bolger, nny Kaye, John Sharpe and Joel Grey. Steve Allen's remote cameras for his nday evening NBC show brought in ne Nelson and Bobby Van in deceiv- ly casual dances that were a delight. ey take a great deal of planning and e something that only television can do.

On Nov. 18, Gene Nelson was found in e Pennsylvania Station by a bevy of teen- e fans. (See page 42 for pictures). As e danced away he led them a merry ase, or was it vice versa? Anyway he ade his getaway down a mail chute here he took a banging from the mail cks and landed upright in the mail om for some first rate hoofing with a uple of talented mail clerks. After this terlude he danced merrily back to the ation platform and into his train where e last fan picked up his trail and got e autograph she was after. Not only as the situation and locale fun, but the nce material throughout was ingenius.

On Dec. 2, the *Steve Allen Show* picked Bobby Van on a carrier in the Brook- n Navy Yard. They followed him aim- bly along as he finally capered into the ntrol rooms, through the stage door and t onto the street. Some of this was film d it was hard to tell where film left off d the live TV began.

Good news! Ray Bolger, who was not mself on his first two *Washington Square* ows, got into a relaxed stride with guest medienne Martha Raye on Nov. 18, and the time he was host to Charles Laugh- n on Dec. 2, *Washington Square* was e of the best shows on the air. His sy badinage in British music-hall style th equally relaxed and twinkling Charles ughton was great fun. When the two oke out into a soft-shoe or their idea a "fandango" you adored them. Very arming is the cute assortment of ildren on his show, but someone should ke their dances in hand.

Danny Daniels, choreographer for the nce group on *Washington Square*, uses e free style popularized by all the big- e variety shows. His *Tiger Lily* num- r on Nov. 18 was elaborate but trite. *The Secret Life of Danny Kaye* was one of televisions greatest shows (Dec. 2-CBS). In his public life Kaye's dance prowess is not exactly a secret. His expressive hands, his little hops, skips, kicks, shrugs, his big leaps are the basic material of dance, and he gives them the nuance that is comedy. Kaye's 35,000 mile caper, fraternizing with the children of the world, found dance often bridging the language barriers. Danny's volatile body took color from three-trousered Flamenco cuties in Spain and his Brooklyn-style be-bop blended with African tribal dances. The axiom that all children look and act alike was particularly evident in Turkey where Danny kidded with a stageful of ballet students in tights and tunics who looked just like a stageful of very well-trained ballet students might look in London or New York or Omaha, Nebraska.

Two recent spectaculars brought to light two potential song and dance stars. John Sharpe was the best thing in the Tom Sawyer musical (CBS Nov. 21) and Joel Grey, the Jack in NBC'S *Jack and the Beanstalk* is a real charmer.

Except for Sharpe, U.S. Steel Hour's musical version of the Mark Twain classic was peopled by an unpleasant array of delinquents and eccentrics. Dania Krupska's choreography was so casual and integrated it was barely perceptible. The best number was a jump-rope one that would hardly stand out in a good show. We certainly felt cheated waiting for Matt Mattox to break out into the dance he never did as Injun Joe. John Sharpe, however, was every minute the thorough-bred dancer. His movement was that of clean-cut, young rural America.

Rod Alexander as choreographer for *Jack and the Beanstalk* did an excellent job of setting the musical numbers so that singing and dancing merged. That is good for the show but not so good for the dancers—it holds their ability down. Joel Grey came out unscathed and he followed up his Beanstalk climb with an appearance with Dinah Shore on the Nov. 30 *Chevy Show* (NBC). He should be sticking around for some time.

Tony Charmoli was choreographer on the *Chevy Show*, and it percolated with ideas. Shirley MacLaine danced with the group. She was most disappointing in the romantic opening number. In fact she might well have been a singer, and that's bad. However, when she burst into the rhythm and frenetic movements of modern jazz she was terrific. (I once heard a teacher of modern jazz deprecate the form. He said it looked better on naturally bad dancers. There may be a germ of truth in it.) Guest George Gobel, also on the *Chevy Show*, got into a pair of black tights and looked more woebegone than ever. There's something so woebegone about skinny legs and poor posture mercilessly revealed by tights. There were singers, including Dinah Shore, running around in leotards. It was all some elementary kidding of ballet.

Longines-Wittnauer's annual *Thanksgiving Music Festival* (CBS—Nov. 21), as has been customary, threw in some dances with the Symphonette. The script was just a barrel of clichés intoned with the solemnity that is supposed to make it sound like history. Ernest Flatt had the task of making original dances to illustrate such stale situations as a minstrel show, a cakewalk, a sailor's hornpipe, a cancan. Given an excellent group (it included his *Hit Parade* Dancers), he managed to make his part of the show worth looking at. Classical music of the turn of the century was a smidgin of Tchaikovsky's *Romeo and Juliet*, to which he set a much too short pas de deux in classic style. The camera just didn't move fast enough and we caught the awkward spill when it was all over. A "movie palace" type production number was mildly satiric and danced well, especially by Cynthia Scott and a partner. Vivid Thelma Tadlock and a partner (sorry, the partners are good dancers, but I just don't recognize them and there were no credits) and six other couples danced elegantly to the end of the musical trail, *I Could Have Danced All Night*. The number ended with a totally unnecessary *Hit Parade* gimmick, the Cinderella-girl holding her lost slipper.

Looking back, my most pleasant dance experience of the month was the Hit Parade dancers, nimble-footed in silent slippers and kilts, dancing superlatively to Brigadoon's Bonnie Jean.

THE END

Rudolf Orthwine

A New Year Greeting

In my earliest youth I was aware of an unquenchable desire to make some modest contribution to the cause of better understanding among all men everywhere. But little did I know then just how I would finally be able to make that contribution.

Like all those of my generation, I have watched two World Wars and countless local conflicts. And while I have studied their political causes, I have simultaneously sought the underlying human motivations. Through it all, my faith in the good in people and in their fundamental desire for mutual understanding has remained unshaken. It has followed me in all my travels and colored all my contacts.

At the beginning I was a young actor in Europe. That was my first contact with artists, and it was, in a sense, a beacon for the future course.

When I came to America more than forty years ago, I entered the business world. But eventually the dance came into the picture. And since then, they have constantly overlapped.

As my contact with the dance has increased — through publishing DANCE Magazine and through meeting dancers everywhere—I have acquired an even firmer conviction of the role of the dance in leading to human understanding.

Two summers ago when I returned to Europe for a visit, I found that everywhere I went, as I met dancers, they were eager to know what their fellow-artists were doing in America and to tell me and show me what they were accomplishing in their own countries. It was a heartwarming experience for me. And it made the Atlantic Ocean seem very small.

The dance offers no linguistic barriers. But more important, it offers no barriers of national custom. Ballet companies from many countries have circled the globe in the last twenty years — and even more concentratedly since the War. New threads of understanding are constantly being woven. New friendships are being cemented, even among peoples of entirely different political viewpoints.

On a social level, folk dance groups mingle and acquaint each other with customs that once might have seemed alien. And ballroom dancing, whether in Rangoon or New York, is a sturdy avenue of warmth and fellowship.

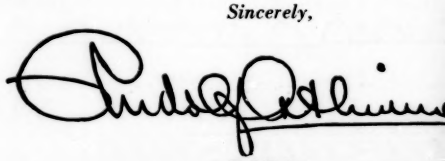
The fact that DANCE Magazine works so untiringly toward the deepening of human awareness through the art of dance gives me — as its publisher — a great sense of accomplishment. And the eager response of our readers — as they write to us — and as more and more of them become subscribers — proves to me that others feel the same way.

Through the dance — and through DANCE Magazine — I have come to fulfill some of the vision of my youth.

Let us intensify our efforts for better understanding and good will towards all peoples. For only by practicing this respect and personal interest in people of all races and creeds will we ever accomplish that universal desire of Peace on Earth.

I thank you, and I wish you and yours good health and happiness in the New Year.

Sincerely,



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coming . . .

Educational TV
Martha Graham and Co. were recently filmed in a dance demonstration for an hour-long TV show. We'll bring you the pictures of the filming.

Intimate View
June Taylor's beautiful New York studio has provoked much interest. Writer David Boroff tells you all you want to know, including how the floors are made to give that good-to-work-on feeling.

Profile of a Neighbor
What's going on in the dance in nearby Mexico? Plenty.

Plus
A Valentine portfolio. A portrait of a class with Volinine. A talk with a famous mime. More interesting surprises in BALLROOM U.S.A., etc., etc.

on the cover . . . Hanya Holm (see pp. 22-27) photographed especially for DANCE Magazine by Arnold Newman, one of America's foremost photographers, looks out onto the audience that has long heard of her and rarely seen her. Standing behind her is Miss Holm's son Klaus, gifted stage designer and lighting expert who has, on several occasions, worked on the same shows as his mother.

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TERPSICHOREAN SOUVENIRS

BY CARL VAN VECHTEN

I may have seen dancing earlier, but my first memory of the art takes me back to about 1892 when I would have been 12 years old and the dance of the period I saw and remember was the Skirt Dance, as it was fantastically called in those far-off days. The Skirt Dance was derived, of course, from the more obscene Can-Can, the form in which it still survives. My first view of the Skirt Dance was in Cedar Rapids, Iowa, in the crypt of Grace Episcopal Church, during an amateur performance of a popular operetta of the period, *1492*. In the original production of this musical there had been a ballet, but, on this occasion, this ballet had been metamorphosed into a solo by Herbie Newell, a Cedar Rapids youth, about 16 at the time, I would imagine, who excelled in female impersonation. For the most part, the Skirt Dance, like its elder sister, the Can-Can, consisted of a progression of kicks and the preparation for these. However, the skirt was longer than that for the Can-Can, and fuller. In fact, Herbie manipulated thirty or forty yards of soft material, ankle length. What has become of him? I haven't heard of him for fifty or sixty years, but in 1892 he was headed for the Broadway stage and stardom.

I believe it was Lottie Collins, a popular London Music Hall star, who introduced the Skirt Dance as an accompaniment to a song which she made as familiar as "Yes, We Have No Bananas" became at a later day. I never saw Lottie Collins, but the song and her dance often turned up at Greene's Opera House in Cedar Rapids in the Hoyt farces and the Hanlon Brothers' extravaganzas, *Fantasma* and *Superba*, yearly visitors to the one-night stands in the Middle West.

My next vivid memory of the dance is of performances by Little Egypt on the Midway of the Columbian Exposition of the Chicago World's Fair in 1893. She was seen, naturally, in the Arabian ***Danse du Ventre*** and my principle recollection is of her dexterity with an apple, which hung by a cord from her belt and the spectacular motion of which she promoted by the muscular movements she produced around her belly. Unlike the Skirt Dance, which had even a more wicked ancestry, the ***Danse du Ventre*** was regarded as a very sinful exhibition, an idea emphasized by the immense amount of fleshy exposure.

In 1896, when I spent a winter in Cincinnati, I was introduced to the performances of La Loïe Fuller, an American woman who had become the rage of Paris and who had even won over Camille Flammarion, the popular astronomer. In this first American tour she showed us the gems of her limited repertory: the Fire Dance, The Lily, and the others. She borrowed the skirt of the Skirt Dance, exaggerated it to insane proportions, one hundred yards of enveloping silk, exercised by iron rods into terrific aerial excesses. La Loïe was sufficiently occupied with the propulsion of these rods so that she scarcely moved her feet at all and then it was only sufficiently to slightly alter her position on the stage. The required effects, however, were generally achieved by the lighting which came from all directions, but particularly from below. By this extraordinarily skillful employment of electricity, novel in this gaslight era, La Loïe was able to convince us that her draperies were aflame or that she was the center of an enormous calla lily that protruded into the flies. Later stage lighting was probably encouraged by La Loïe, who might be called the great grandmother of the very great contemporary Jean Rosenthal.

Some years later La Loïe appeared at the Metropolitan Opera House with a large company of soloists. Her drapery dances were now old hat, having been extensively imitated by aerial butterflies on wires (you may still see these nymphs of the air in circuses). On this occasion her young ladies seemed to be dancing under the influence of the recent inventions of Isadora Duncan. La Loïe introduced herself in a "new dance of the hands," which she performed in a box (only her hands were visible) about the size of a Punch and Judy show. This exhibition might have been more effective in a smaller theatre.

Probably the next dancer to make a deep impression on me was the really great George Walker (of the team of Williams and Walker), who performed the cakewalk, actually a folk-dance, with his wife, Aida Overton Walker. This assuredly is one of the great memories of the theatre. The line, the grace, the assured ecstacy of these dancers, who bent over backward until their heads almost touched the floor, a feat demanding an incredible amount of strength their enthusiastic prancing, almost in slow

(over)

Carl Van Vechten probably won his greatest fame as a novelist. In their day, "The Blind Bow Boy," "The Tattooed Countess," and "Peter Whiffle" were regarded as shockers. His long career, however, has had many facets. He is the author of a number of volumes on musical subjects, and as a music critic for the New York Times (1906-7; 1910-13) he was the first major American critic to write on the dance. His vivid writings for the Times provide a unique picture of appearances of Loie Fuller, Isadora Duncan, Anna Pavlova and Michael Mordkin, and the Diaghilev Ballet. In more recent years he has devoted himself to photography, and his pictures — some of which are shown on the page opposite — provide an interesting record of the dance. The photos shown cover the period of the past twenty years. The material in the accompanying article was included in Mr. Van Vechten's Keynote Speech at the Fifth Annual Capezio Award Luncheon.

PHOTOS BY CARL VAN VECHTEN

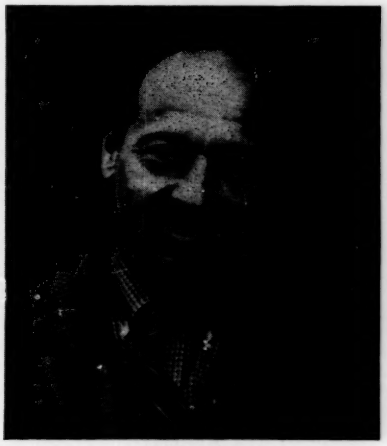
Andre Eglevsky

Ram Gopal and Carl Van Vechten

La Argentinita

Anton Dolin

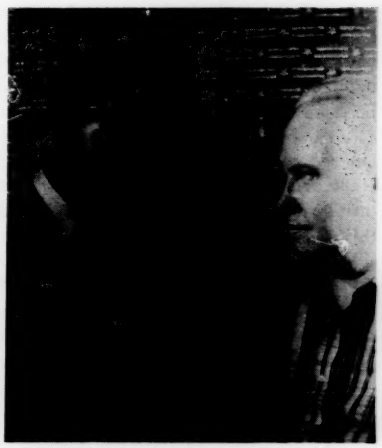
Ni Gusti Raka



Adolph Bolm

Jonathan Prude (son of Agnes DeMille and Walter Prude)

Todd Bolender



Bill Robinson and Carl Van Vechten

motion, have never been equalled in this particular revel, let alone surpassed. The cakewalk has been revived by several modern performers and choreographers, but never successfully except in *Shuffle Along* (the song was "I'm Just Wild About Harry"), and even there it was only a faint copy of the great Walker's thrilling performance. Most of the subsequent and current representations of the cakewalk were and are as authentic as Mae West would be in *Les Sylphides*.

In 1907, I went abroad for the first time and my first experience with dancing in London was at the Alhambra in Leicester Square, where a mediocre dancer named Alexia appeared in a mediocre ballet entitled *The Queen of Spades*. It was my first visit to an English music hall and I was more fascinated by the brilliantly caparisoned ladies of pleasure who strolled back and forth in the promenade than I was by the action on the stage. Later, Alexia danced in New York at Hammerstein's Victoria. Adeline Genée at the Empire, likewise in Leicester Square, followed Alexia straight on in *Sir Rogerly de Coverly*, and I was captivated by the verve, the vitality, and liveliness and wit of Genée's toes; but even at this period I demanded more in the way of technique. Later, she, too, appeared in America, but in the end I tired of the verve as not too convincing. An enchanting personality remained.

The same year, in Munich, Olive Fremstad introduced me to the art of Isadora Duncan, which certainly held me enthralled and to which I remained faithful until she died. It is my opinion that unless you have seen Isadora herself, you have never seen Duncan dancing. Her pupils, her "children," gave but pale reflections of her thrilling performances. The movements were frequently identical, but they did not capture one iota of the great woman's spirit. I can, however, add little to what I have already written about this great dancer and personality, who even influenced the Russians — who *especially* influenced the Russians.

Regina Badet may have been the next important dancer to come my way. Badet danced at the Opera-Comique in Paris, where she was especially delightful in Massenet's *Manon*, in which, in the Cours-la-Reine scene, she was as delicate and graceful as a bit of Dresden china or Sevres which had come to life. In *Aphrodite*, which introduced me to Mary Garden, Badet took plastic poses on a table, quite nude inside a circle of gold, which contrived to assist her to look clothed or to appear even more naked, according to the spectator's point of view.

At about the same time I observed Madame Zambelli at the Opera in, I believe, *Thaïs*, with the beautiful Lina Cavalieri singing the title role. Madame Zambelli was a fine dancer on the pointes and was much admired by amateurs of the genre, but her slenderness, which was extreme (how many slender dancers I have admired since that time!), together with her unusual height, served to disillusion me (a novice, then, before this kind of dancing). Further, she wore a tutu in this North African ballet set in a remote period, as was formerly the custom at the Opera, even in *Tannhauser*, another convention with which I was then unfamiliar.

In fact, I was almost totally ignorant of the finer points of any kind of dancing when suddenly, by default, I was thrown into the position of dance critic on The New York Times. Mr. Richard Aldrich, my senior in the music department, began by assigning me to dance performances, probably because he did not care to go himself.

What began in this manner as an accident was confirmed by custom. I was thus thrown into an important position (how important I did not realize for some time) at a period at which the dance unexpectedly emerged to become an important force in American life. I knew as much or more about dancing than most of my journalist friends, many of whom were ignorant even of prominent dancers' names, and whose standard of comparison was Albertina Rasch of the Hippodrome company. They could be of no assistance to me. Looking around for a crutch, I visited the New York Public Library, where I had often sought aid from the Music Department (which aided me immeasurably in the preparation of later books). However, succor, so far as the ballet was concerned, had to be meagre, as the shelves were weak in works pertaining to the dance. I found a very few, mostly in foreign tongues, about dancers long since gone to their graves. Up-to-date material on the subject was difficult to come by except from abroad. Some of the older books I was not yet prepared to understand.

There was nothing for an ambit young critic to do but to educate hin in the subject and to invent his descriptive terms, and that is wha proceeded to do.

Fortunately for me, it was an excel time to educate myself. Dancers spr up in every direction. My early atten at criticism were contemporary with rage for Salome dancers (both play opera were popular). Perhaps M Allen was the Queen of Salome danc I saw her, but I have no remembra of her at all. On the other hand, R St. Denis' Hindu dances I admired tensely and recall with enthusiasm.

From this time on dancers piled thick and fast over my consciousness I am confused about their order. tainly Pavlova, when she appeared at Metropolitan Opera House, captured admiration and my lasting attention know now what I did not underst then, that she was deficient in some portant technical particulars and that did not always meticulously follow choreographer's design (who does?), at the time she seemed so perfect was so brilliant in so many diffe ways that I speedily presented her a wild youthful enthusiasm and willingly forgot her lack of discipl I made it my business to attend her e performance and to become acquain with her during her first season here saw a good deal of her in her suite the Knickerbocker Hotel and elsewh Naturally, I met Mordkin (whom I admired, not having yet seen Nijinsk The principal characteristic of his da ing, I learned with some rapidity, wa kind of athletic masculinity.

I have read somewhere that Spessivtz the great Spessivtzeva, who has bec a myth in the dancing world since went mad, was in an early Russian c pany to dance in America. I have memory of the lady or of the event. I see Katherina Gheltzer in a "comple *Swan Lake*, but I was ignorant of b score and choreography at that time to imagine that state of affairs), have no idea what was left out. Proba the 32 *fouettés* to begin with.

All this time I must have been learni little by little, about dancing, becau when I was eventually exposed Diaghilev's Ballet Russe in Paris, I

(continued on page

Toronto

The Marquis de Cuevas, accompanied by his own ballet company, returns to his home town, Santiago, Chile, for the first time in 39 years. He is shown, above, at the airport, being greeted by friends and relatives.

THE MARQUIS COMES HOME

BY HANS EHRMANN-EWART

England it took the visit of the Company to bring ballet into na- headlines. In Chile, the recent visit Marquis de Cuevas had much the effect. But in his case it was a coming, and, at times, a fairly rough

seventy-one years old, the Marquis ot been in his native country since And the thirty-nine years have t him many changes. The once de- l, if penniless, Jorge Cuevas (often "Cuevitas"—little Cuevas—by his nporaries) is now equally charming ballet-owning Marquis. The little n boy who used to live in "Calle ania" with his mother and seven rs and sisters, has married into the feller millions, and has become a in his own country.

Marquis' first contact with Chilean rs and press occurred even before he d in Chile. His company was play- Buenos Aires at the Teatro Opera nverted movie house) at the same hat the Chilean National Ballet was rming at the splendid Teatro Colón nd receiving far better reviews than rand Ballet.

The Marquis was present at the Chilean Ballet's opening program, consisting of *The Green Table* and other Jooss ballets. And his first comment was "Old fashioned. I'd rather they'd dance the *Cueca.*" *(Ed.: A Chilean national dance.)*

Two days later he was interviewed on the radio, and ignoring his prepared script commented, "same things I saw thirty years ago . . . refugees from the Jooss shipwreck . . . antiquated . . . gymnastics, but not *ballet.*"

The news travelled to Santiago at top speed, and the Marquis made his first headlines. At one moment it looked as though a "classic versus modern" ballet war might ensue. But the Chilean dancers took no official notice of the derogatory remarks. When they returned to Santiago, with the Grand Ballet already performing at the Municipal, the pupils of the Ballet School gave a party for the company. And everyone danced the *Cueca,* just to please the Marquis, who was present in effigy, hanging by the neck from a beam in the studio.

The Marquis' own arrival in Chile was greeted by swarms of relatives at the airport to welcome their now rich uncle. This did not give the reporters a chance, and the press conference had to be postponed until the evening. The following morning he was greeted by an excellent press.

Here are some quotes from Chilean interviews that appeared during his stay:

About a novel he once wrote: "Written in about three days; I wanted to prove that anyone could write a novel." *(Ecran)*

About critics: "I have not read the reviews. I never do. Neither here, nor in New York, nor Paris, nor anywhere else. I think I know more than the critics and have the right to affirm it." *(El Debate)* As a matter of fact, the Marquis reads all reviews, either personally, or through briefs from his staff. But every now and then a very bad one is withheld from him.

About his title: "It's authentic and dates from the 18th century—don't smile. I wanted to form a big ballet company. What would you expect me to have done —name it after Jorge Cuevas Bartholin, which suggests nothing to anyone, or call it 'The Grand Ballet du Marquis de Cuevas,' which attracts attention anywhere?" *(La Tercera)*

About New York: "My company has two seasons a year in New York." This

(continued on page 82)

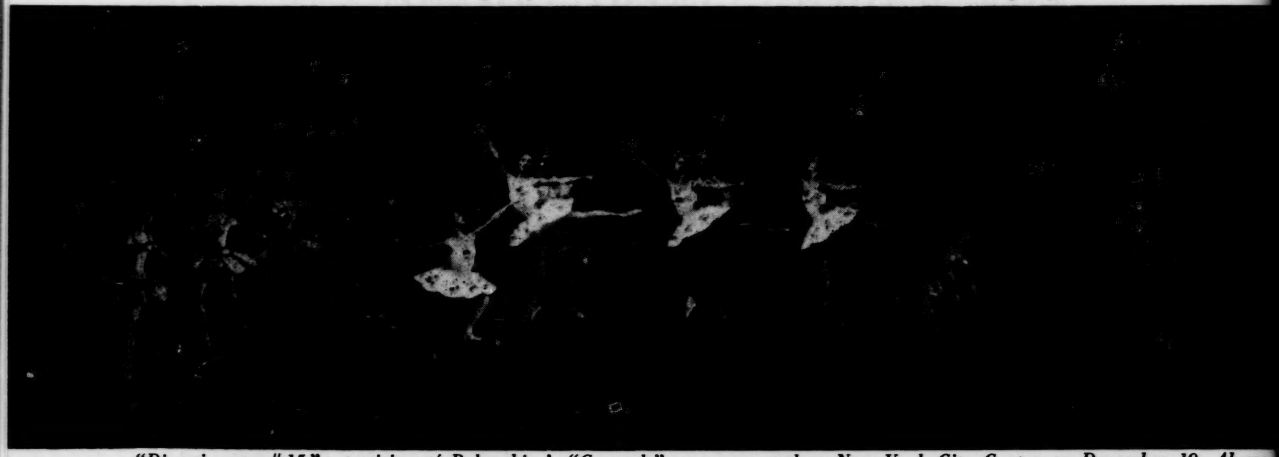
Ehrmann-Ewart, DANCE Magazine's American correspondent, resides in o. He is Editor of "BALLET," lar- panish dance publication. His review of the Marquis' Co. in Santiago is on p. 97. For another writer's impression of the Marquis, read "The Marquis is a Showman" May, 1955 DANCE Magazine.

THE NEW YORK CITY BALLET RETURNS

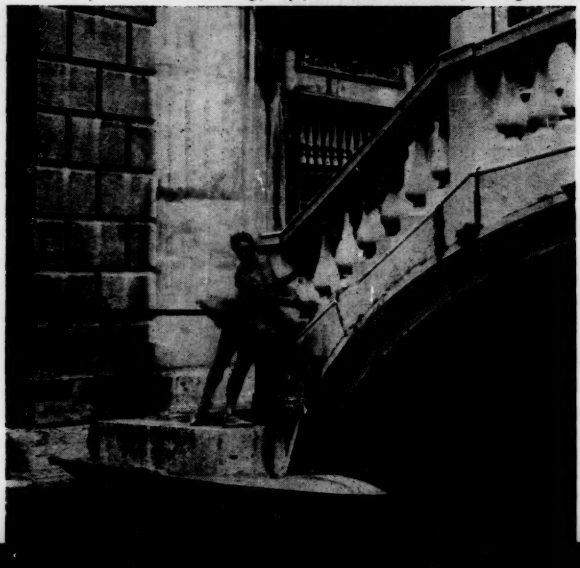
After twelve weeks' of dancing abroad under the sponsorship of the State Department's International Exchange Program, the New York City Ballet returned home mid-November. The troupe starts a ten-week season at City Center on December 18.

The Company visited Salzburg, Vienna, Zurich, Venice, Berlin, Munich, Frankfort, Brussels, Antwerp, Paris, Cologne, Copenhagen and Stockholm. Where it was dancing for the first time, the Company had sensational impact. Where it had visited before, appreciation was more perceptive of artistic values, less startled and surprised. At the famed Interna Salzburg Festival, it was generally recognized as the out ing feature.

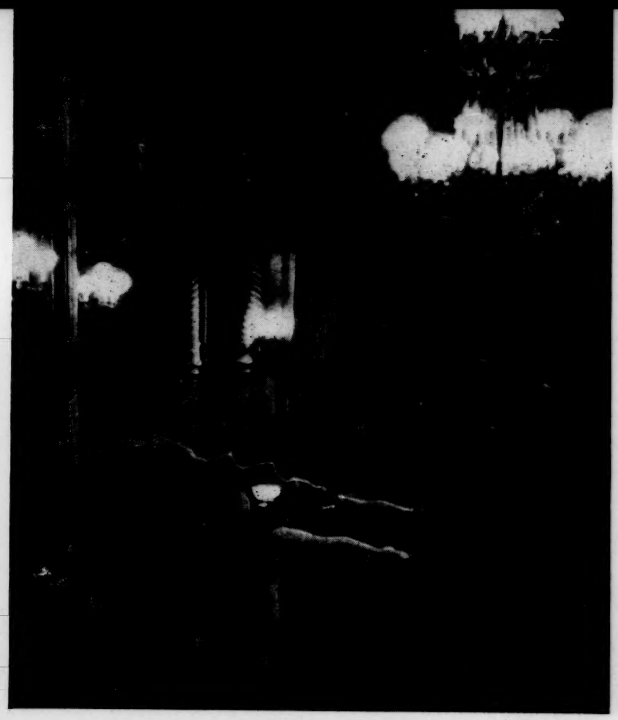
A series of personal mishaps marred the otherwise succ trip. Maria Tallchief had to leave the Company in Venic cause of illness. She has, however, entirely recuperated a dancing again in the current season. Tanaquil LeC who was stricken with polio in Copenhagen, is still hospit for treatment there. Her husband, the Company's Artisti rector, George Balanchine, remains with her, probably in Denmark at least until spring.



"Divertimento #15," a revision of Balanchine's "Caracole" was presented at New York City Center on December 19. Above, special Italian TV performance, the central couples are Melissa Hayden and Nicholas Magallanes, Patricia Wilde and He Bliss, and Allegra Kent and Roy Tobias. Kneeling, left, is Diana Adams, at right Tanaquil LeClercq.

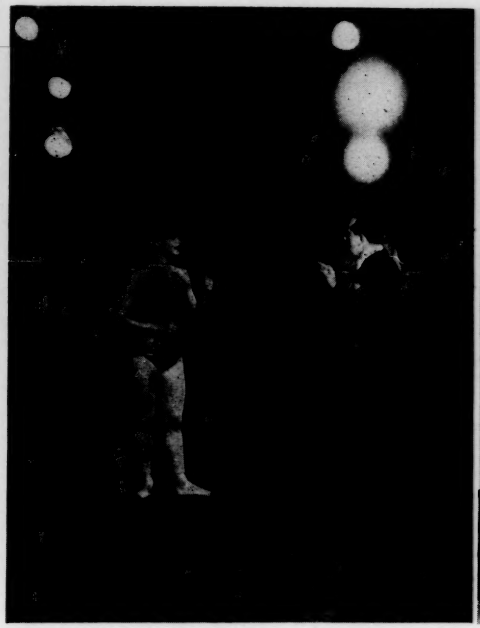


Patricia Wilde poses with Ven gondola.



PHOTOS BY WILLIAM McCRACKEN

The French, too, gasped at Jacques d'Amboise.



Top: Barbara Walczak warms up in the Paris Opera House. Above: Melissa Hayden checks tempos in Berlin. Above, right: Una Kai, Pat Savoia, and Ann Crowell look properly Baroque in Vienna.

HANYA HOLM: A Vital Force

BY WALTER SORELL

From Convent to Wigman to "My Fair Lady"

When, in 1931, Hanya Holm entered the American dance scene, it was in a formative stage. There was a restive atmosphere, a re-appraisal of old values, a searching for new form and content, a trying to find one's self in ballet as well as in the modern dance. When, at Miss Wigman's request, Hanya Holm arrived to direct a Mary Wigman School in New York, she soon sensed the undercurrent of vitality — the dynamic force of the American dancers about to assert themselves—and she became part of it.

Today, 25 years later, Hanya—as everyone calls her—is an outstanding figure in the dance field, recognized widely for her contributions to the American theatre as choreographer and stage director, and honored for her importance as a teacher who has had far-reaching influence, particularly on dance education in colleges throughout the nation.

Hanya, blue-eyed and blonde, stands five feet two inches, and weighs about 110 pounds. With a bird-like expression she seems to look around questioningly and somehow warily, eager to absorb but also ready to react at a moment's notice. And yet, she quietly radiates the security of tremendous energies wisely spent, of a driving force which has carved out an inevitable path.

Hanya was born in Worms, Germany, daughter of Marie (Moerschel) and Valentin Eckert. Her father was a practical man, a wine merchant whose family included some brewers well known in Bavaria. Her mother's family was much more interested in the arts, and although there were no great artists among them, they wrote poetry, loved music, painted, and some even became good actors. Her mother, vivacious and intellectually curious, was not a typical German *hausfrau*. She was a student of chemistry and became an ardent amateur scientist who had quite a few patented discoveries to her credit.

Little Hanya spent her first twelve years of schooling at the "Konvent der englischen Fraeulein." The teaching at the convent was, for the time, very progressive. It was conducted in small classes, permitting a close relationship between student and teacher. In her formative years, Hanya learned, she feels now, a respect for knowledge and creative ability; an understanding of the close interrelation of every branch of knowledge; iron discipline, and a belief in perfectionism.

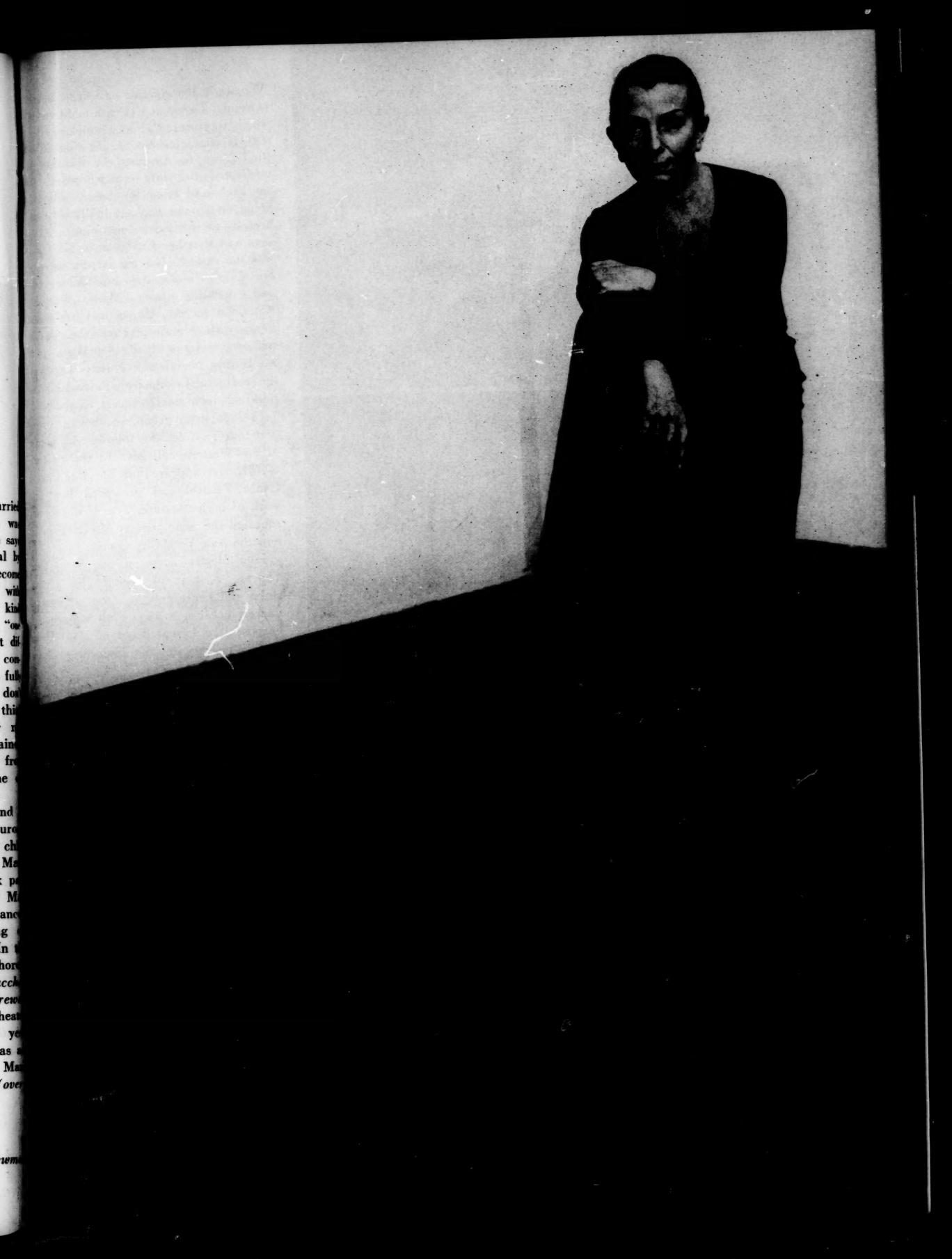
She began to study piano privately when she was ten, and was introduced to music appreciation at the Hoch Conservatory in Frankfort-am-Main, when she was sixteen. After her graduation from the convent, she attended the music-oriented Dalcroze Institute — first at Frankfort and later at Hellerau—from which, four years later, she was graduated.

It was about this time that she marri a painter-sculptor, from whom she w later divorced. Of that situation she sa now, "It was after seeing a recital Mary Wigman that I resolved to beco a dancer. (This decision coincided wi my divorce.) It was to be another ki of marriage for me," she stresses, "o to last forever. I personally find it d ficult to understand that anyone co pletely dedicated to his art can also fu devote himself to another person. I do say it isn't possible, and I certainly thi highly of companionship. But for m the slightest attempt to be detain physically or by moral obligations, fr what I want to do, can throw me balance."

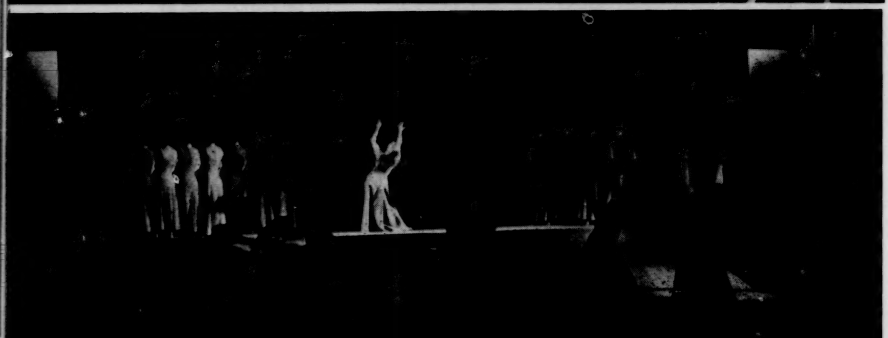
She became a Wigman student, and a member of her group toured Euro in 1919. Soon after Hanya was the ch instructor and co-director of the Ma Wigman Central Institute. She took p in one of the first productions of M Reinhardt's *The Miracle*, and also danc the solo part in an early staging Stravinsky's *L'Histoire du Soldat*. In t summers of 1928 and 1929, she chor graphed and directed Euripides' *Bacch* and a dramatization of *Plato's Farew to His Friends* at the open-air thea in Ommen, Holland. And in the ye before she came to America she was sistant director and co-dancer with Ma

(ove

Opposite page: Hanya Holm today, photographed by Arnold Newm



Ralph Samuels



Barbara Morgan

Wigman in the gigantic anti-war memorial pageant *Totenmal* (Death Monument) which was presented at Munich.

It is characteristic of her that in settling down in America she did not immediately rush into creative work. She sat back and tried to absorb what was going on around her, gradually adjusting herself to her new environment. She says now that her first year in New York was the easiest. Carried on the wings of Sol Hurok's impressarioship for one year, and profiting from Mary Wigman's American success, Hanya had her honeymoon with America. Then she was on her own and she "had" to make a go of it. During her first five years here, she devoted herself exclusively to teaching and building up a small concert company.

In 1936, with group, she began a concert tour in Colorado, followed by a tour of mid-Western colleges. In the summer of '37, she appeared at the Bennington Dance Festival and presented her first work of major stature, *Trend,* which was repeated the same year at Mecca Temple, now the New York City Center.

John Martin wrote in the New York Times: "A pair of recitals by Hanya Holm and her group . . . was of special interest because it was to all intents and purposes the formal debut of Miss Holm in this country in any important dance series. . .

". . . the distinctive movement quality of the best of Hanya Holm-trained dancers is as hard to describe as the swoop of a wing, the flight of a bird . . ."
Top: Hanya Holm Dancers in "Dance of Work and Play." Directly above: Hanya Holm (center) and Co., in the 1937 production of "Trend."
At right: Elizabeth Waters, now teaching at the Univ. of New Mexico, as she appeared in demonstration with other members of the Holm group.

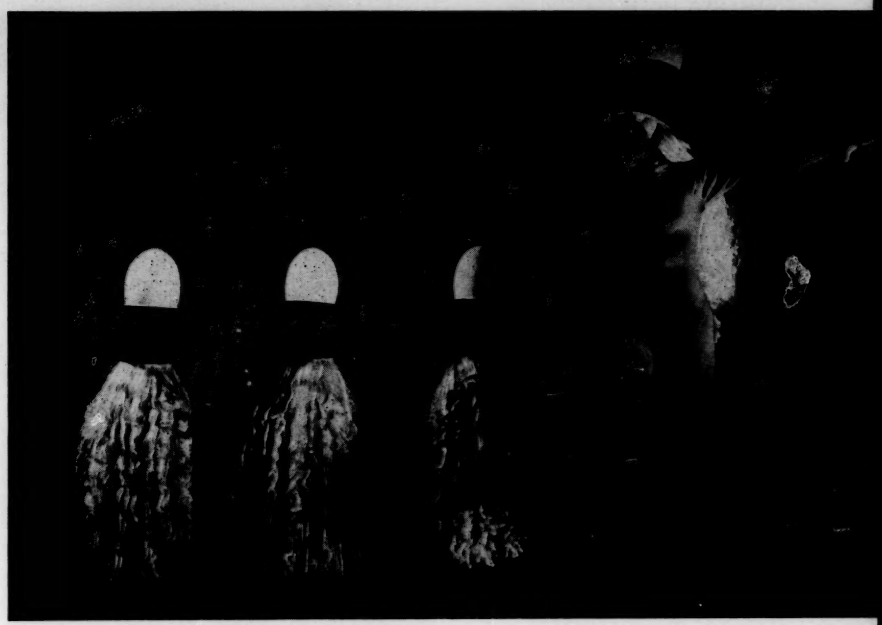
Barbara Morgan

Certainly it is as a group choreographhat she emerges most triumphantly. only are her compositions characterby an excellent and highly personal , but in the matter of movement she has everything in her favor. possible to see quite clearly the lation of the Wigman method under- the vigorous and totally American of the seven girls who comprise the p, but there has been such a fine tation of basic principles to a new onment that the result is altogether rable."

alter Terry, then with the Boston ld, wrote of the 1937 performance article headed "Importance of Hanya : A GREAT TEACHER": "Hanya must be a great teacher, for the bers of her group actually dance. follow her choreography, they con- to the manner in which she wants dea to be expressed, but each of them an individual quality of movement ... most modern dancers to get up and ce for the sheer love of movement; look a bit blank and ask you to e a theme or tell what kind of move- t you want. But it is a safe bet to that Hanya Holm's girls would be to dance at a moment's notice, for teacher has taught them more than mechanics of movement—she has ht them the essence and the spirit of cing." *(over)*

ara Morgan

Nina Leen



Above: A moment from the experimental work, "Golden Fleece," costumes by Kurt Seligman.

Below: Hanya Holm Dancers in concert number "Dance Sonata," Valerie Bettis in the foreground.

photos on these pages courtesy Dance Collection, N. Y. P. L.

Interestingly, what Mr. Terry wrote twenty years ago has continued to be accurate. Granting the developments of a maturing mind and an accumulation of experience in terms of technique, yet the approach and basic concepts have remained what they were. To impart "the essence and the spirit of dancing" is, to this very day, the mainspring of her teaching and choreographic work.

To her, teaching is a most creative process. She once remarked: "Teaching means going back to one's roots. It is not essential how many pupils one has, but how much one can give, and by giving thus receive. Teaching is creative because it opens new vistas. You constantly reach beyond the familiar, and I can say that whatever I know, I have learned through teaching."

Hanya Holm's influence as a teacher has proven to be enormous. For twenty years she has been affiliated with Colorado College. She goes there each summer to teach, hold workshops, and present new and experimental works. Her annual contribution to the Colorado Springs Fine Art Center has helped make it one of the most important focal points of summer arts activity in the country.

Hanya has also acted as Consultant Professor of the Dance Department at Adelphi College. She has lectured, taught and demonstrated at more than sixty colleges and universities, creating real interest and helping tremendously to expand the scope of dance in physical education into channels of artistic thinking.

Her group lecture-demonstrations, which explored the concepts of space and tension on which her teaching is based, were almost dreamlike in their lyric molding of space and mood. The distinctive movement quality of the best of Hanya Holm-trained students is as hard to describe as the swoop of a wing, the flight of a bird —it belongs to the space about it. The demonstration had sections on curves, on horizontals, on verticals, on gravity and the resistance to it, on centrifugal and centripetal force, etc., and opened — as her teaching still does—a base of natural spatial laws which permits each individual

photos by Friedman-Abeles

Hanya Holm's contribution to "My Fair Lady," B'way's most enchanting, most popular hit, consists not only of such dances as the flavorsome Cockney one outside of Covent Garden (above), but also in movement sequences for its musical numbers. Below: The climax of Act II is the magnificently humorous tango which Rex Harrison, right, Julie Andrews and Robert Coote dance, in triumph, to Shaw's famed phonetic exercise, "The rain in Spain falls mainly in the plain."

...e to it personally. While her the... ...of space are deeply indebted to the ...of Rudolf Laban and Mary Wigman, ...terestingly, Hanya's pupils have a ..., more lyric, air.

... says, "I never make a student do ...thing. I try to make him understand ... I mean, and then I want him to do ... if it were his own idea, because, ... all, he must carry it and make it ...d."

...ere is a difference," she says, "be... ... acting a movement and actually ... it. In the final analysis, it is mean... ... to count the amount of jumps ... can do, because one small gesture ... is right and proves the oneness of ...pose in what is being done will far outweigh everything else."

But Hanya's technical demands are hard, too, and what she asks from her students she also asks from the artists she works with — no mechanization, no superimposed feelings, but a oneness in the performer and an accuracy and precision in movement.

Typical of comments by students who have worked with either Hanya or her long-time teaching assistant Oliver Kostyk in the Hanya Holm midtown New York studio, are: "Hanya really digs in and makes you aware of where movement comes from." . . . "Her method is clean, based on essences of movement rather than a personal idea of technique." . . . "Her classes are always so beautiful. There is a progression in the teaching of each class she teaches that makes every session a work of art."

And it is true that the students taught by the Holm method, themselves teach classes that have unusual integration — building and being related from beginning to end.

While Hanya will never deny that the teacher's and artist's personality must be reflected in every idea, in the largest and smallest of gestures, she nevertheless detests self-advertisement and has personally shunned the ways leading to a personality cult. Her teaching, too, reflects this respect for the individual.

She insists that dancers must know people outside their own limited circle, that they must widen their horizons in every respect, for "talent implies heightened sensitivity and receptivity to experience." Hanya wants her pupils not only to know how to dance, but also to have something to dance about. But even if they have no interest in being dancers, she thinks they should have the privilege of experiencing "a feeling for the beautiful." Because, according to her, even a movement so prosaic as walking can, if well done—which means most efficiently done—become a beautiful thing.

Today, many of her students are bringing Hanya's methods into colleges and universities throughout the country, including Louise Kloepper, now head of the Dance Department at the University of Wisconsin. Francisco Boas is at Shorter College in Rome, Ga.; Mollie Lynn at Bennington College, Vt.; Shirley Dodge at the University of Texas. Janey Goeb teaches at Adelphi College, N.Y.; Martha Wilcox at Denver University; Martha Coleman Myers at Smith College; and Nancy Brock at Purdue University, Ind. These are some of the teaching exponents of Hanya's ideas, and from them new generations grow up with concepts flowing from the richness of her roots. American youth react brilliantly, feeling happy and looking beautiful as they dance with the means Hanya Holm has been able to bring to them.

Her teaching methods have, of course, also had much success with those studying dance with concert or theatre careers in mind. Mary Anthony, Valerie Bettis, Eve Gentry, Glen Tetley are only a few of her artistic offspring, and there is a long list of prominent performers, among them Bambi Linn and Rod Alexander, Jose Ferrer, Uta Hagen, Gene Nelson, Donald Saddler, Zachary Solov, Fritz Weaver and Martha Wright, who at one time or another have worked with her.

It has been a long and sometimes difficult path which has led the *Direktor* of the Mary Wigman School to choreograph *My Fair Lady* and direct *The Ballad of Baby Doe*. Surely Hanya's indefatigable interest in people and things have had a great deal to do with her extraordinary Americanization. And certainly her willingness to experiment with artistic expression has been part of it.

When she worked with designer Arch Lauterer for the Bennington performance of *Trend*, the sets which resulted were so new and interesting in concept that they were featured in art publications. Later she experimented wih surrealist painter Kurt Seligman in the use of masks in her concert work *Golden Fleece*. In another number, *They Too Are Exiled*, she used the spoken word. *Metropolitan Daily*, a newspaper satire, was the first modern dance composition to be televised by the National Broadcasting Co. That was in 1938, when exposing dance movements to TV cameras was bold and daring. Her experimental work in the theatre has not been limited to choreography or even direction. She has the credit of having had the entire dance score of the choreography for her first Broadway musical *Kiss Me, Kate* recorded in Labanotation — the first time show dancing has been so recorded. This notation, incidentally, made it possible for her choreography to be duplicated exactly in the London production in spite of the fact that she was not able to be there for the initial rehearsal period. And the same choreographic score has been registered, photographed on microfilm and accepted for copyright in Washington, beginning a precedent which, it is hoped, will in the future bring much protection to the choreographer.

Hanya is never able to embark on a new artistic enterprise in which she cannot wholeheartedly believe. She must feel its relation to life. It must have the pulsebeat of something she knows or can well imagine. When she was first assigned to do the choreography of *My Fair Lady*, she went to London to inhale the authenticity of the atmosphere, to get the smell and the spirit of what went on outside of Covent Garden. She recently told an interviewer: "I watch people in their daily role—in life apart from the stage. Their emotions, actions and reactions, at ease and under fire, all are noted. I absorb, then translate into dance."

She has never forgotten the words of Mary Wigman: "Art is communication spoken by man for humanity in a language raised above the everyday happen-

(continued on page 86)

A truck in San Francisco's Chinatown publicizes an annual tradition.

TO DRIVE OUT EVIL . . .

a San Francisco tradition continues an ancient ritual

It was during the Gold Rush days the last century in San Francisco th the Lion Dance was first performed U. S. soil. The newly arrived Chines were invited at that time to participat in the local New Year's celebration, an Chinese-American lions have been dan ing ever since.

The Lion Dance goes back to the T'an Dynasty (619-907 A.D.) in China when according to historians, it was introduced by Indian jugglers and itinerant animal trainers. Since the lion is an emblem o Buddha and the protector of religion, it serves in this ceremony as a demon-ex pelling power.

Live lions being unobtainable, cloth substitutes, manipulated by two men, hav always served instead. In China, com panies of trained acrobats, dressed in yellow and blue costumes, traditionally display astounding skill as the lions di port themselves to the sound of colla bells mingled with that of gongs.

San Francisco lions, however, have on one dancer under the huge mask, and h handles the skin as a cape. But the cer mony retains its evil-exorcising charac ter. And households or business firm are glad to contribute when the lion dance before them, casting out evil an bringing good luck. The Chinese Hos pital in San Francisco gets the proceeds

THE END

At left: Wearing a huge lion-head mask and lengthy cape, a sneakered dancer ex orcises evil spirits with agility.

PHOTOS BY TED STRESHINSKY

Above: As the dancer lifts the lion head high above him, the lion's jaw drops angrily. Constant cackling of fire crackers set off by celebrants assist in the evil-destroying work.

Above: A volunteer percussion group accompanies with brass gong, drum and cymbals.

Below:
Combining a wish for good luck with a charitable act, bystanders make donations.

Below:
Officials of the Hospital Fund-Raising Campaign check on contributions inspired by the Lions.

Renée Jeanmaire and Roland Petit in "Carmen."

HIGHLIGHTS OF DANCE ACTION

PHOTOS BY WALTER STRATE

Rumanian-born Walter Strate speaks five languages and is a successful business man involved in banking affairs. Years ago he started to enjoy photography as a hobby. In the past decade, his interest has gradually focused onto the provocative challenge of photographing dancers in action. His photos have often appeared in DANCE Magazine.

Now he has compiled a picture book entitled *Highlights From a Decade of Dance in New York*, publ. by Kamin Publ., $5.00. On these and the following pages are four of the lovely records of "kinesthetic images" from that book.

Mr. Strate is also responsible for the directing and filming of two extremely important dance shorts — that of Valerie Bettis in *Desperate Heart*, and Edinburgh prize-film winner, Jose Limon and Co. in *The Moor's Pavane.* *(over)*

Walter Strate in action

Opposite page: Tokuho Azuma and Ma saya Fujima as seen with the Azum Kabuki Co. Following pages: Charle Weidman as the Owl in "Fables for Ou Time," and Carmen de Lavallade i "House of Flowers."

WHAT *YOU* SHOULD KNOW

BY SHAILER UPTON LAWTON, M.D., F.A.C.P.

When ballerina Tanaquil LeClercq was stricken with polio during a European tour this fall, the entire dance world was shaken, and the subject of polio became immensely personal for many who had never given it a second thought before. (Miss LeClercq is currently being treated at a famed hospital in Copenhagen.) For a clear exposition of "the straight facts" about polio, we turned to Dr. Lawton.

The distinctions and honors which are Dr. Lawton's take more space than we have here to list. He is a physician of note, who for many years has been head of the Medical Research Department of New York University's School of Education. A highly praised article by him, entitled "The Miracle of Dance," appeared in the Nov. '55 issue of DANCE Magazine. *ED.*

Polio, poliomyelitis, or infantile paralysis is a virus disease. It was already well known in ancient Egypt. It may afflict either sex, at any age, although in general the younger you are, the greater the danger. One attack confers immunity for life. It has an incubation period averaging seven to fourteen days, sometimes three to thirty-five days.

There are several different strains of polio virus, some more virulent than others. All strains may be carried by insects such as flies and may contaminate foods like milk or anything coming into contact with the nasal or intestinal excretions of either a "carrier" who is not ill; a mild "walking case;" anybody acutely affected, or one who has recently had an attack. Warm-weather seasons are most hazardous.

Oddly tragic are the cases living in isolated areas, on farms or ranches who apparently "have not been exposed." "Peculiar," too, is the fact that only one case may show up, for example, in a large family, and "strange" it seems that often the most carefully brought up children, who live under the most "sanitary" conditions are stricken, while little urchins jumping off the dock into harbor sewer water, escape.

It is enlightening, though probably disconcerting to some and reassuring to others, to know that in any large family, where one case appears, whether this be paralytic or not, *everybody* in that family will, by proper blood tests, show positive evidence of having been infected, though they may not come down with the disease.

The polio virus is one of the oldest, smallest and toughest organisms. It measures only about ten to fifteen millimicrons in diameter. And a micron is one one-thousandths of a millimeter, which itself is practically a mere one-sixteenth of an inch! Thus a millimicron is only one millionth part of one-sixteenth of an inch. You can see why an electron microscope is needed to see this killer.

The polio virus is remarkably stable and can live in contaminated feces for months if kept in an icebox, and in affected spinal cords even for years, if preserved in fifty percent glycerine. It is so resistant to chlorine that it survives in concentrations which easily and quickly kill intestinal germs such as dysentary. It is obvious, therefore, that chlorinating water may offer only a false sense of protection. This family of viruses is fortunately killed by heat, and raising the temperature to around 130 degrees Fa renheit will do a good job of exterminating them. Therefore, properly pasteuriz and packaged milk would be free fro danger. Ultraviolent light also effective kills this virus.

Human beings are apparently the on natural host to the polio virus. It is pass from one person to another by gaini entrance into the body through the mou or nose. From here it spreads throughou the body and is found heavily conce trated in the walls of the digestive tra or, perhaps for a week before the disea manifests itself, in the throat and no It is found routinely in the feces for fro four to six weeks *after* the acute pha Healthy carriers are frequent and, duri an epidemic, many times exceed the nu ber of actual cases. It is liable to severe in robust and well-nourished ch dren. Surgery involving the nose, throa teeth, or indeed of any type is dangerou and in the first three instances m predispose to bulbar involvement.

The polio virus can attack any part the nervous system, including the spin cord, brain stem, and thus the nerve ce of the head as well as those of the voluntary nervous system, which — as y may remember — controls such functio as heart rate, blood pressure, the digesti tract and the like. It may involve t centers of balance and the cerebellum a is most liable to affect the upper a lower cord, thus the arms and legs.

Mortality from polio averages from o to four percent, but may run up to t percent. In bulbar cases, it may be fi percent or over.

ABOUT POLIO

"Polio is a special menace to dancers" says an eminent authority — but it need not be

Dr. Lawton

There are, of course, many different kinds of symptomatic polio. The picture in any given case, will depend upon *what part* of the spinal cord is involved, *how many* nerve cells in any area are affected, and the *degree* of injury involving the assaulted nerve cells.

There are many variations under each of the classifications of polio. But these are technical and have polysyllabic names which do not concern us here. The classical descriptive types however, are spoken of as: the "mild," or "abortive," cases, which constitute eighty to ninety percent of all polio cases; and the non-paralytic and the paralytic types (a subdivision of which is the bulbar group, where the breathing apparatus is involved) making up the remaining ten to twenty percent.

In the so-called "mild" cases, which act like a grippy cold with various muscle spasms and soreness, without weakness, these symptoms last briefly, perhaps only about seventy-two hours, and the condition is not always recognized as polio. It may, nevertheless, much later result in gradually progressing spinal curvature, which is then erroneously ascribed to having "carried books on one side," or to a "fall in infancy," or to just "bad posture habits."

It is essential to remember that any "mild" case may turn into a serious one if the person affected tries to "carry on as usual." Sadly, this happens too often since about half the time even the more intense form of polio runs what is called a "dromedary" course, which consists of an initial "mild" phase with fever, headache, stiff neck, sore muscles, and perhaps nausea. This largely clears up in two or three days, but then after an interval of four to six days the second stage may begin in earnest; the fever returns, so do the other symptoms, and the paralysis appears. You can see why any "suspicious" case should be watched carefully and *kept in bed* for a ten-day period!

People of any age may be susceptible to polio, although it is the very young who are most easily and often severely affected. Those who are tired, exposed to heavy exertion, such as dancers, to the inclemencies of weather, or who eat a high sugar-starch diet, low in vitamins, minerals and proteins, and those working in afflicted areas appear to be most liable to the disease.

Some individuals, and apparently some families appear to be immune or highly resistant to the polio viruses. Undoubtedly many people have been exposed and have had the disease in a very mild or unrecognized form and are thus protected by an acquired immunity. There is no clear-cut way however, nor is there a test, like the Shick test for diptheria susceptibility, to identify who is or who is not a risk.

Polio is not always easy to diagnose unless nose and throat smears and intestinal waste material can be studied by an appropriately and especially equipped and staffed virus laboratory. Blood and spinal fluid studies are also diagnostically useful, if properly examined.

There are, as you now know, different strains and families of the polio virus, and immunity to one does not necessarily imply immunity to others. This is why the Salk vaccine is a so-called "shot gun" preparation designed to protect against the polio virus strains most common and liable to be dangerous.

Since polio is a warm-weather disease, and is spread by intestinal filth, flies, or — in the early phase — from the nose and throat, and since sewage may contaminate water, or carelessness may do likewise to foods, and since there may be healthy carriers or since people who have had light or unrecognized "polio colds" may have infected intestinal tracts for many weeks, it is clear that outside of vaccination, the strictest cleanliness is our most effective prophylaxis. Clean hands, kept away from the face and mouth and from direct contact with uncooked foods are a good place to start.

Clean food, water, milk are first in the fight of prevention. Proper sewer disposal and toilet room sanitation are vitally necessary.

The avoidance of unnecessary, strenuous exertion and physical fatigue or getting chilled, will prevent many a carrier from coming down with the disease. Since pregnancy is an added hazard, a woman who is "carrying" should be especially careful about all the above particulars.

It is obvious that all who can should receive the Salk vaccine, and that this is a must for children, teenagers, pregnant women. and many others — including dancers. At first, the manufacture of vaccines was not fully standardized. But at present the vaccine is safe, inexpensive, and available, and it constitutes a means which can eradicate this dreadful disease.

Any unvaccinated dancer who engages in his or her chosen activity during polio months is "asking for it." Dance is no

(over)

easy discipline. It is a total body undertaking and demands the utmost. It thus exposes its performers to maximum risks as above outlined unless they have been properly vaccine-protected. What a tragedy it is, that with this knowledge and the remedy at hand — available and inexpensive — that any artist should have to be sacrificed unnecessarily, a martyr to his or her profession.

For those who are not vaccinated, the things *not* to do are simple to list, although not always easy to carry out. At the risk of repetition, therefore, here are a few outstanding do's and don'ts.

In polio months:

1. Don't engage in violent, unnecessary muscular exertion.
2. Avoid excessive fatigue, exposure to cold, crowds, swimming pools or crowded beaches.
3. Check your food supply, sewage, etc.
4. Protect against flies.
5. Keep your hands clean.
6. Keep the cook's hands clean.
7. Avoid anyone who has "an aching cold with headache," etc.
8. Avoid all unnecessary surgery, especially involving the head.
9. Remember that a person who has had polio may be "out of danger" in ten days, but may remain infective via his stools for weeks.
10. In any case where there is even a faint doubt or suspicion, get the best possible medical opinion and guidance at once!

Symptoms to look for:

1. Headache, stiff neck, sore or tight muscles, spasms, grippy feeling, perhaps nausea, vomiting, and a sore abdomen.
2. Watch for a high, sustained fever.
3. Beware any sign of respiratory difficulty, such as flaring of the nostrils, and use of the neck muscles in breathing.
4. Watch for loss of power in any nerve of the head, including those of the eyes, the lids, the face, tongue, or those involving swallowing.

These are all symptoms that indicate the necessity of *immediate* trained help.

For those who are acutely stricken, the great hope is to save nerve cells that are being poisoned, devoured and squeezed by the swelling which involves the spinal cord in the acute phase. This swelling alone cuts off nutrition, interferes with the disposal of waste products, and the circulation coming to poisoned cells. If the swelling subsides in time, many cells which were originally affected may recover, in more or less degree. Meanwhile, of course, the muscle cells themselves can degenerate unless properly attended to.

For the above reasons, a minimum of ten days of the most complete rest is essential in the acute phase of polio. Important also are warmth; the proper positioning of affected parts, with appropriate changes to relieve pain, spasms and very distressing stiffness; and, later, the use of *carefully controlled* exercises of involved muscles by *thinking* that these muscles are performing various movements. This latter procedure is perhaps the outstanding contribution advocated and emphasized by Sister Kenny.

At the point where the fever has stopped, the danger of a "spreading" paralysis has probably passed. From this point on, massage and properly managed physical therapy can do much to salvage damaged muscle. Weight bearing should not be attempted unless and until expert supervision is possible. In this way, deformities can be minimized and proper supportive aids can be employed as indicated. Often, such mechanical aids may not then be necessary on more than a temporary basis.

Remember, of course, that sensation is not affected by polio, and remember that often even severely involved women are able to give birth without serious difficulty.

It is essential that every patient learn the appropriate new skills that will help him to attain the maximum of function from what he has left. Over-exertion is bad, and may cause hypertrophy in the muscle cells that remain. This is unfortunate and unnecessary, since at the time such a muscle is abnormal and has lost its "snap."

Excellent nutrition is essential during recuperation for many reasons, and overweight must be avoided as a very definite liability. So often one sees post-polio cases get fat and thus chair-ridden and deformed. This is a pity and indicates improper medical management or an uncooperative patient.

As for "braces" and the like, they must be *used* properly, not *leaned* upon. They may often be only stepping stones to a life without them. Only trained professional judgment should decide the situation.

Every individual who has had polio has in more or less degree a mental and emotional problem. Not everyone may show

it outwardly, and each person will react differently. Some may use their injuries as an excuse for "gold bricking," "chiseling," and perennial infantilism for the rest of their lives. Others may become bitter, withdrawn and antisocial. Still others may be challenged to accomplish unbelievable feats of skill, grace and gallantry.

Anyone who has had polio needs genuine understanding — not "pussy footing," "fairytaleism," or Peter Pan solutions. They need *adult* help and they need to *become* adults. If they can attain these essentials, they can go on to useful and really happy lives.

The most basic thing for a seriously affected patient to learn is, of course, how to be independent and how to meet the demands of everyday living. This may sound easy, but it is a challenge of the first order, and solving such problems is a study and specialty in itself.

Modern surgery can do wonders by way of transplanting muscles and tendons to establish function in cases where helplessness would otherwise obtain.

But we must not forget that, as we have said before, statistics show us that eighty to ninety percent of those who contract polio — the "mild" cases — never become paralyzed. Of all paralytic patients, fifty percent will clear up entirely, and another twenty-five percent will carry only a slight residue of the original involvement. Even when in the other twenty-five percent there is a paralytic picture, only about four percent are classifiable as "extensively severe."

Polio is a special menace to dancers, since, as we have pointed out, dance is an art form which is one of the most exacting and arduous of the athletic disciplines. It is essential to remember the frightening and portentous statistic that anybody who persists in carrying on a strenuous activity for even as few as two days after the first warning — often vague or indefinite signs suggestive that polio has been contracted — runs a ninety percent chance of permanent paralytic injury of varying degree as a result! This is a dreadful price to pay for valiance, and the conscientious meeting of performance commitments.

Polio is no disease with which to gamble or to "hope" against. It must be respected as a malady of malevolent potentialities, but one that can generally be endured without serious consequences, *if* and only *if* one heeds the proper warnings and acts by "giving in." This is no easy dictum for an artist to accept. But there is no intelligent alternate choice.

It is good,, however, to know that the dancer who has been stricken has, of course, the best of chances for regaining maximal possible function within the attainable limits of whatever handicaps may have occurred. This is because dancers have studied how to use and think with their bodies. Thus prepared, they will learn fast to master any movement, whether fully equipped with a normal musculature or hampered by the loss of a valuable fraction of a fine original endowment. Which is to say that a thoroughly trained body does not forget, whether paralyzed or not.

Any dancer, however, must realize that the return to action must be at first under expert professional guidance, since *because* of training in dance and the very nature of what the dance demands, a dancer may do more rapid and extensive damage than an ordinary individual.

It is hoped that this brief survey of a serious but remediable problem, which is of such peculiar and vital concern to all dancers, may directly or indirectly help to save some who have chanced to read this piece. We have appended a few interesting, authoritative, and clarifying publications that would be worth reading for those who are interested.

The teachers of dance are devoted people. Their pupils can learn much from them, and in this sense they are acting *in locus parentis* to those who look to them for guidance. If we have been able, through them, to help their students in meeting the challenge of polio, we are grateful for the opportunity.

(Next month Dr. Lawton discusses dance as therapy for polio cases.)

Suggested Books:

1. *Physical Rehabilitation for Daily Living (for those with involvement of the lower extremities) by Edith Buchwald, M.A., R.P.T., in collaboration with H.A. Rusk, M.D., G.G. Deaver, M.D., D.A. Covalt, M.D. published by McGraw Hill, New York, 1952.*
2. *Living with a Disability (mostly for those with involvement of the upper extremities) by H.A. Rusk, M.D., E.J. Taylor, M.A., and Muriel Zimmerman, O.T.R., published by McGraw Hill, New York, 1953.*
3. *Treatment of Acute Poliomyelitis, edited by William A. Spencer, M.D., published by Charles C. Thomas, Springfield, Ill., 1954.*
4. *Annual Report, 1955, Nat'l Foundation for Infantile Paralysis.*

THE END

AT THE OPERA WITH CYRIL RITCHARD

"La Perichole" as seen in the Metropolitan Opera's rehearsal hall

Frank Lerner

Above: Rolf Gerard's costume and set design for the court scene of "La Perichole" at the Metropolitan Opera House.

Right: Director Cyril Ritchard converses with Maestro Jean Morel, who conducts the Offenbach opera-bouffe.

A television interviewer recently aske actor Cyril Richard if he had ever don any dancing. "My dear," he said in el gantly haughty tones — and his can h the most elegant — "My dear, I have don nothing but dance."

And therein surely lies a good part o the success of the Australian-born gentle man who has garnered a huge following here through his appearances in Broad way's *Ring Around the Moon, Peter Pan,* and on television. Now, the Metropolitan Opera's General Manager, Rudolf Bing, has asked him to direct, as well as appear in the leading role of, Maurice Valency's English version of the Offenbach opera-bouffe *La Périchole.*

La Périchole, scheduled for its premiere at the Metropolitan Opera House on De cembe r 21, is set in Lima, Peru. It tells lightheartedly, the story of a ruler dis liked by his people, who is attracted to a poor and insolent Indian girl, and brings her to court. For respectability's sake he has her married off to someone else — but, unintentionally, to her true love, a street singer.

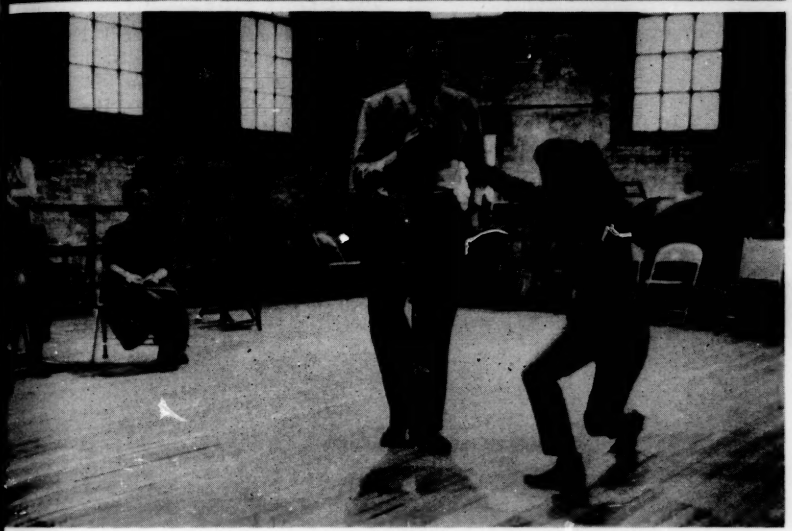
For the scene in which she is presented at court, beginning of Act II, the Met's regular choreographer, Zachary Solov, has prepared a formal entertainment with members of the Opera Ballet, led by Mary Ellen Moylan. But this time DANCE Magazine has turned its eye from the pro fessional dancers to the actor-singers at rehearsal, to reveal how much dance move ment and stylization Mr. Ritchard intro duces in both the direction of the cast and in his own performance.

In this operetta — the second in Bing's regime, the first was *Fledermaus*—Patrice Munsel plays the role of La Périchole Theodor Uppman is Paquillo, the street singer, Don Andres, Viceroy of Peru, is none other than Mr. Ritchard.

Miss Munsel, a student of ballet from her fifth to fifteenth year in her home town of Spokane, Wash., has continued to keep in condition with dance exercises and studies since then. Mr. Ritchard and his wife — she died last year — were for many years a vaudeville dance team be fore they became famed as stars in Eng lish musicals. Their show appearances in England, according to Mr. Ritchard, al ways included at least one dance number.

THE END

PHOTOS BY HERB FLATOW



On this page: Cyril Ritchard, as director and performer, shows a lively kinesthetic sense as, at left, he is gallant to La Perichole, otherwise known as Patrice Munsel; upper left, he carouses with court advisors; and above, indicates the action in a scene of hilarious inebriation.

At right: Don Andres reacts with fervor to the insolence of La Perichole, who, standing before him, defies his every wish.

IN THE NEWS

At left:
OFF TO ASIA: Featured soloist Nan
Johnson is one of 30 members of the S
Francisco Ballet who depart on Jan. 7 f
a tour of the Far East under the sponsc
ship of the State Dept.'s Int'l. Exchan
Program and the American Nat'l. Theat
and Academy. The dancers will perfo
in Formosa, the Philippines, Hong Kor
Burma, Thailand, Cambodia, Vietnam, M
laya, Ceylon, India, Pakistan and Ira
returning home via Europe in April. T
West Coast co. is the first classical bal
group to tour the Orient under offic
auspices. Joining the group as guest a
ists for the tour are Leon Danielian a
Jocelyn Vollmar.

Below:
BIG CITY COUNTRY DANCE: A record 8,000 fans took part in the 7th annual "Int'l. Square Dance" Nov. 3 at the Conrad Hilton Hotel in Chicago. In addition to the Grand Ballroom, shown below, 5 other of the hotel's ballrooms resounded with the "Do-Si-Do"-ing all day and far into the night. Participating agencies included the Chicago Park Dist., the Chicago Area Callers Assn., the Chicago Folk Dance Leadership Council, and the Chicagoland Round Dance Leaders Society.

Above:
BALINESE DUE BACK: A strong possibility for 1957-58 is a return tour of the Dancers of Bali, sensation of the 1952-53 season. Paul Szilard, on his recent visit to the Far East, was invited to their village of Pliatan and arranged with the local Rajah to present the co. of 45 in the U.S. and Europe. This time the group will include Mario, Bali's most celebrated Kebyar dancer (above left), Ngurah Raka, a new male soloist replacing the late Sampih, and the 12-year-old sister of Ni Gusti Raka, the co.'s star on the earlier visit. Raka, now 16 and married, may come with the group. 2 of the co.'s Legong dancers, Anom and Oka, are shown above right.

Chicago Park Dist. Photo

Above:
GAMBARELLI 1956: To her long-time career as ballerina on the American stage, Maria Gambarelli has lately been adding appearances as an actress in Italian films. But she still keeps in top dancing form, as shown by this photo taken in Nov. at Ostia Antica, the seaport of ancient Rome.

(over)

NBC Photos

PENN STATION BALLET: Into the depths of N.Y.C.'s Penn Station NBC hauled an array of TV gadgetry for a portion of the Nov. 18 Steve Allen Show. From these dungeons came a "live" telecast of a ballet starring Gene Nelson, rehearsal photos of which are shown above.

Top left: Nelson and choreographer John Butler confer with Dir. Jim Elson (l. to r.), alongside the B'way Limited, onto which Nelson made a dramatic dancing leap. Below left: On the mail platform Nelson executes a tap routine for "mail clerks" Ron Cecil (l.) and Glen Tetley (r.). Top right: Hotly pursued by teen-agers, Nelson makes his escape down the station's mail chute. Below right: Butler checks a staging point with Nelson and, electronically, with the mobile control room, in a truck on the street above.

During rehearsals energetic Nelson sprained an ankle. With emergency doctoring he got through the show, then took to crutches.

At Right:

DESERT BALLET SCHOOL: Scottsdale, Ariz., claims to be the "West's most modern town." A handsome addition is the Ruth Sussman School of Ballet and Dance Workshop. In the best Western tradition, some students come to dance classes on horseback. Students are (l. to r.) Philip Henry, Avis Read and Albert Wagner. Horse is named Zipper D.

Miss Sussman, who also has a ballet school in Phoenix, is director of the Phoenix Youth Ballet and an adult dance group, both of which have been presenting performances in the area.

D. A. Harrisiades

low:
ASQUE SWORD BALLET: Poised atop pyramid of swords, a Basque dancer ecutes a dramatic salute in a typical ment from the program to be presented the U.S. by the Ballets Basques de arritz. Under the patronage of the French Gov't., the first American tour of the colorful co. from the Pyrrenées has been booked by Albert Morini. The group of 27 begin their U.S. visit this month and continue until Easter.

Above:
CLASSIC CHORUS IN "MEDEA": Greece's great actress Katina Paxinou, as Medea, confronts the Chorus of Corinthian Women in last summer's production by the Greek Nat'l Theatre at the Athens Festival. According to Prof. Alberta Lee of Skidmore College, extreme restraint marked the choreography for the column-like chorus in the staging by Alexis Minotis and Maria Kazazi. Acting as a dramatized audience, the chorus often did little more than incline their heads, or shift balance between heel and toe in unison, dramatically heightening the theatrical effect. At one sweeping movement, when, at a solemn moment, they raised their hands before their eyes, they contributed to a startling climax.

A VISIT TO GARMISCH

Our Army Ice Show in Germany encourages dance-trained talent

BY JEAN GORDON

Assoc. Publisher, DANCE Magazine

Against the background of the mountains that encircle Garmisch, Antonio Gander warms up for a skating performance at the Casa Carioca rink.

It was when I was in Europe several months ago that I had the good fortune to visit the U. S. Army's famous recreation center maintained at Garmisch, Germany, for the entertainment of our forces in Europe. To my surprise I found it a beehive of dance activity.

Though this tiny mountain-encircled village has for many years been a mecca for American winter-sports enthusiasts, and though our Army's installations have long been in the town, the old-world Bavarian atmosphere remains practically unchanged. And here, under the direction of American dancer Terry Rudolph, a talented roster of dancing skaters performs nightly at the Army's Casa Carioca, an impressive ice-stadium-cum-nightclub, European style. The audience, composed of Army personnel, their families and friends, is grouped casually at tables set around a vast horseshoe, in the center of which the performance takes place.

Director Terry Rudolph's career has until now been much concerned with ballet, although as a dancer in night clubs she has appeared from New York to China. A ballet student of Laurent Novikoff and of the Bentley Stone-Walter Camryn School in Chicago, she was for several years a member of the Metropolitan Opera and Chicago Opera Ballet companies. She has been with the Casa Carioca since 1949, and in its behalf searches the entertainment field of Europe. She sees the ice show as a form of ballet, not just as an arena for spectacular skating entertainments. She carries this point of view into her choice of performers, and teaches regular classes in ballet for the benefit of the skaters.

In addition to being responsible for the choreography for the show, she is also in charge of costumes, stage settings, and production, as well as being mentor, teacher, and mother-confessor to the varied and oft-changing casts. For, as is usual in a military installation, a company is in a constant state of flux, as Army members of the cast are transferred from post to post, or non-Army participants respond to the call of other engagements.

The professionally polished show which one sees at the Carioca runs a wide gamut from stylized slapstick as in a number based on a traditional Bavarian dance to delicate period pieces. Even in rib-tickling, topical numbers of military flavor, necessary in shows designed to entertain Army personnel, Miss Rudolph is careful to keep the dance techniques clean and engaging.

I spoke to a number of the performers in the show, and found them very grateful for their opportunity to work at the dance-conscious Carioca. Inge Schmelz, a youngster from Kassel, Germany, half of the team known as *Inge & Andre* said: "I started with ballet and had a good deal of training before I started to learn skating . . . I feel most fortunate to meet such a teacher as Terry Rudolph, for dancing is of the greatest importance to show skaters."

Bill Hinchey, from Sydney, Australia, said: "I started as a skater, but was soon advised to study dancing to improve line,

positions, choreographic pattern, and synchronization of movement. I studied with Keith Lester in London, and became Belita's partner in England . . . her entire technique on ice is based on ballet."

Rosl Pettinger, one of the stars of the show, started her skating career at the age of 8 in Munich. Winner of impressive British, German, and all-European skating championships, she has studied ballet in Germany and England. Rosl explained that, "the style of show skating we use here in Garmisch is a combination of dancing, skating and dramatics . . .;" featured performer Inge Jell has studied at the Opera Ballet School in Munich and the Potoloff Studio in Cleveland, Ohio; American soloist William Castle has studied at the San Francisco Conservatory and with Nico Charisse in Hollywood.

Casa performers often go out to important engagements in other parts of the world. Inge Benkert, originally from Garmisch, had a six-months' engagement at the Hilton Hotel in Chicago, from which she has returned to the Casa. Antonio Gander from Merano, Italy, is now with the Volks Oper in Vienna. Talented American Dick Price, whose first Casa engagement was followed by appearances in *A Tree Grows in Brooklyn*, is currently starring in *Kiss Me Kate* in Vienna.

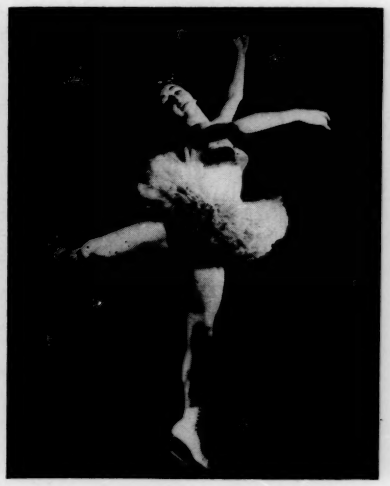
Julius Fields, whose permanent military assignment is with the Seventh Army Symphony Orchestra, is at present assist-

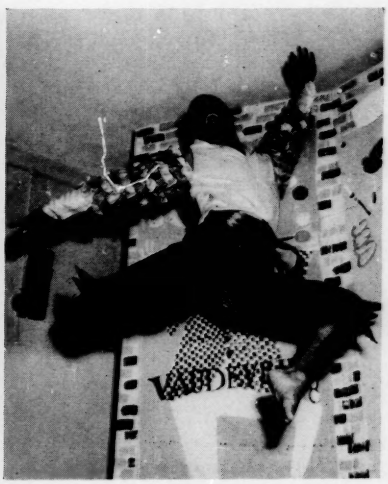
(continued on page 64)

photographs by Gisella Einthoven

Lloyd Loeweke, of Detroit, previously appeared in two ice shows at the U. S. Army Special Service Recreation Center in Germany, while on military duty. He is back now as a civilian. Roy Blaky, his partner in the comic dance above, who is from Denid, Okla., was recently featured at the Hilton Hotel in Chicago.

Below: Three of the many talented performers who have appeared recently at the Casa Carioca. Left: New Yorker Dick Price who has danced in numerous B'way musicals, been featured in Sonja Henie's Ice Review, and was Barbara Ann Scott's partner, is currently the dancing star of "Kiss Me, Kate" at the Volks Oper in Vienna. Center: Helga Neff, ballet student of Terry Rudolph in Garmisch, and of Bentley Stone and Walter Camryn in Chicago. At right: Private Julius Field, asst. to Miss Rudolph as choreographer and teacher, is also featured dancer in Casa Carioca shows.





BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

ALLEGRA KENT

The current New York City Ballet season brings to the fore a new soloist, one who is not yet twenty years old. She is Allegra Kent, and the promotion came as a result of her outstanding performing during the Company's recent European tour. By way of "celebration," Allegra assumes a new role during the season—that of the Dewdrop in *Nutcracker*. And she may be seen in any of six roles in *Fanfare*, including the Trumpet, which is usually delegated to a male dancer!

Allegra's interest in dancing came early—but with folk dance. She had been enrolled at the age of nine in the Ojai Valley Boarding School in Southern California. Her pleasure in the school folk dance projects brought about the career decision. Her family did not take it lightly. In fact, Allegra's announcement brought her mother out to the West Coast from New York, where she was residing with another daughter, actress Wendy Drew.

Allegra was permitted a six-month trial period of dance training. But the six months stretched into two years in the Los Angeles ballet classes of Bronislava Nijinska, Carmelita Maracci, and Maria Bekefi.

The next move was to New York, where Allegra was awarded a scholarship at the School of American Ballet. She was thirteen and had only one year at the Beverly Hills High School behind her, and so she had to continue her studies at the Professional Children's School and in an accelerated course at the Rhodes School. By the time she was fifteen, she had graduated from high school.

After a few months of apprenticeship in the corps de ballet of *Swan Lake* and *Symphony in C*, she officialy became a member of the New York City Ballet in 1953. For the next two years, she continued in the corps, where her favorite role—despite the fact that she is so pretty—was one of the monsters in *Firebird*. One also remembers her with great pleasure as the enigmatic creature held aloft by a group of men in *Ivesiana*.

But despite this promising beginning, she made another decision—this time happily a temporary one. She decided last year to take a leave of absence and enroll for academic courses at U.C.L.A. After a brief excursion into campus life, she was back with the ballet—and a new role—the Viola in *Fanfare*.

When the New York City Ballet performed in the Mozart Festival at Stratford, Connecticut last spring, Allegra was one of the five leading ballerinas in the revised *Divertimento #15*. Before the company left for Europe, she appeared in several summer engagements with a small group of dancers from the company. And for Europe she added solo roles in *Symphony in C, Western Symphony, Four Temperaments*, and *Souvenirs*.

Like most dancers, Allegra Kent has a generous spate of other artistic talents. As a child she won several painting contests. She makes Japanese paper decorations, and she crochets hats. But if her career continues at its current rate, there will be less and less time for non-dance diversion.

MOZART

It would be trivial to re-emphasize at this late date the universality of Wolfgang Amadeus Mozart, whose 200th anniversary has just been celebrated. And yet, there is an aspect of his untiring activity on which little light has played. One of the most prolific geniuses mankind has ever known, Mozart also composed some of its most beautiful music. Among his works are 49 symphonies, many hundreds of chamber works, piano pieces, songs, concerti, and 14 operas. But Mozart, who died at the age of 35, also wrote considerable music for and of the dance.

In addition, many of his works originally not intended for that purpose have been used for the dance. Most recently, the New York City Ballet presents, during its current season at City Center, *Divertimento #15*, a Balanchine version of the music with the same title (K. 289).

Mozart's first biographer, Nikolaus Nissen, makes very clear that the Austrian composer had an intense and passionate enthusiasm for the dance, and that he was an accomplished dancer who had studied with the great teacher-choreographer Auguste Vestris, whom he had met in Italy. Mozart also had skill as a choreographer. Says biographer Nissen: "Mozart danced and invented pantomimes and ballets. He was an incomparable Harlequin and Pierrot."

In a letter to his father dated March 12, 1783, Mozart wrote: "I arranged a Masquerade in the *Redoute*. It consisted of a pantomime which took about half an hour. My sister-in-law was Columbine, I was Harlequin, my brother-in-law Pierrot, the old dancing master Merk was Pantalon, and the painter Grassin, the Dottore. I was the choreographer and composer of that event. . ."

Wolfgang Adameus Mozart (1756-1791)

In several other letters he shows an unusual interest not only in ballet, but ir the social dancing of the time. His warm interest in folk, country, and social dances is even more clearly evinced from the fact that he used themes from these in many of the compositions which he wrote — country dances, minuets and ländlers which delighted his contemporaries as well as ourselves.

But it is in his role as composer of theatre dance or ballet music that we look at him in this article, although we find that we cannot dissociate that from his awareness of the sociology of dance forms. The latter is particularly well reflected in the ball scene of *Don Giovanni*. The aristocratic guests, Don Ottavio and Donna Anna, solemnly dance the Minuet, which belonged to the past period of the *ancien regime*. It is played by a full sounding orchestra, proper to the style of the rich aristocrats of the time.

But Don Giovanni, the seducer, dances the Contra-dance with Zerlina. This dance represents the newborn bourgeoisie. Don Giovanni knows that with this gesture he is flattering the naive country girl. This democratic dance in 2/4 meter, imported from England, is played by a small ensemble. Simultaneously another couple, Masetto and Leporello, indulge in dancing to the simple melody of a German Dance. In this way the three dances symbolize the three classes of the forthcoming revolution: the Minuet representing the old aristocracy, the Contra the bourgeoisie, and the German Dance the developing *tiers etat*.

In a less complicated way, Mozart uses dance in *Figaro* to help create, in this opera, the Spanish atmosphere he is building. This is, of course, the famous "Fandango." (The melody of this fandango had been written by Gluck for the ballet *Don Juan*, which had earlier been choreographed by Angiolini. The same melody is also found in a sketch book of Beethoven.)

In December, 1772, Mozart's opera *Lucio Silla* was produced in Milan. As usual, ballets were inserted between the different acts, and Mozart wrote the music for those, too. The ballet after Act I was *Le Gelosie del Seraglio*, and it was staged by Carlo le Pic, after Noverre's choreography. After the second act, the ballet given was *La Scuola de Negromantia*, choreographed by Giuseppe Salomoni. The last ballet was entitled *La Giaconna*.

We are well informed about *Le Gelosie* in Jean George Noverre's *Lettres sur La Danse*. Its music is preserved at the Mozartium in Salzburg, and was recently published by Müller von Asow, in his edition of Mozart's letters.

In *Le Gelosie*, the characters of Zaide and Zaire are introduced, the latter already well known through Voltaire. All the names of the performers at this 1772

man of genius who loved the dance

BY DR. PAUL NETTL, Prof. of Musicalogy, Indiana Univ.

Milan presentation are mentioned in his letters. They were all famous dancers of that time: Casacci, Salomoni, Morelli, Le Pic, La Binetti, and Moretto (some of these dancers played an important part in the life of Casanova).

In *Gelosie* Mozart depicts a Turkish atmosphere, anticipating the *Abduction from the Seraglio,* an opera he was to compose in 1781. During the 17th and 18th centuries, the character of the Turks was quite popular in all of Europe, and particularly after the second siege of Vienna by the Turks in 1687, there existed a real "Turkomania." In Vienna there was a Turkish Cafe; Turkish candies were sold, and Turkish instruments were introduced into military music. For a long time the Turk was a popular figure at masquerade balls and *Wirtschaften,* the ball entertainments of the Baroque Age. It is, therefore, not surprising that Mozart should have been attracted by the timely theme. Mozart introduced Turks not only in *Gelosie* and *Abduction,* but also in his German operatic fragment *Zaïde.*

Ballets were used in Mozart's *Ascanio in Lava* (K. 111), a semi-operatic short play performed in Milan in 1771. In that opera a great number of choruses and dances are found — for example, *Coro di Geniie Grazie che Cantino e Ballano* (Chorus of Geni and Graces who Sing and Dance). Unfortunately the ballet and its music are lost, only the bass part for eight dances is preserved.

Among the most significant ballet music of Mozart is that from his Italian opera *Ideomeneo.* The master here consciously leans towards Gluck, who in turn applied the principles of Lully — an approach then necessary for success in Paris. (The chaconne of the ballet in *Ideomeneo,* K. 367, is closely related to Gluck's chaconne in *Iphigenie en Aulide.)*

But Mozart did not write ballet music for only German and Italian operas — he also had some experiences with French audiences.

When the composer and his mother stayed in Paris in 1778, he renewed his acquaintance with Noverre. Noverre at this time was a prominent choreographer at the Académie Royale de Musique et de Danse (since become the Paris Opera), where he tried very hard to get his advanced ideas of dramatic ballet across, but he was having trouble. Maxi-

(continued on page 70)

Mlle Allard, M. Jean Dauberval and Mlle Guimard, leading performers in the 1778 premiere of Mozart's "Les Petits Riens."

Pas de Basque and Pancakes

by MARY ANN HERMAN of *Folk Dance House, N.Y.C.*

You've asked for it, so shall you have it. That is, some more discussion and comparison of various basic steps found in folk dances of many countries. In previous articles in this DANCE Magazine series we have had the "polka," the "seven-step theme," the "bleking" step. Let's see what happens to the step known in professional dance circles as the *pas de basque*. Professional dancers need no explanation of the term, but in folk dance circles, where the usual dance terminology is not ordinarily used, a brief description of the step might be in order.

1. Leap sideward to right onto the right foot.

2. Momentarily transfer weight to left foot as it is placed in front of, and slightly crossed over right foot.

3. Then transfer weight back to the right foot as you step on it. Repeat step in other direction starting with left foot.

Whenever a ballet or modern dancer performs the *pas de basque*, it is recognizable as such. Even though the step may vary in intensity . . . it's still the *pas de basque*. But it takes the folk dancer in various countries to give the step the special flavor that identifies it with that country and sometimes almost completely disguises the step.

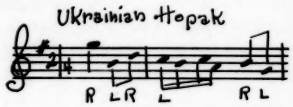
Reminds us of a pancake. Everyone knows what a pancake looks like. But put maple syrup and butter on it, it's American. Make it smaller, thinner, put caviar on it and it becomes a Russian blini. Brought flaming to the table, it's a French crêpe suzette. Tiny, paper-thin, with lingonberries, it's the Swedish plattar. The blintzes of the Jewish people, so identical to the Polish nalesniki, are just pancakes wrapped around cheese. The pas de basque, just like the pancake, changes character as it travels around.

Here's a smidgeon of music from the Scottish Country Dance, *Lamb Skinnet.*

We start with the Scottish form of the step because it is probably the closest to the ballet form. The dancer leaps to the right on count one. Then places his left toe, with left knee well turned out, beside the right foot, with left heel over the instep of the right foot for count "and." With weight on left toe, there is a push up of the body for a moment. Then with a smaller leap the dancer returns to his right foot and at the same time extends the left foot straight out to the side with toe pointed sharply down. The step is then repeated to the other side starting with a leap on left foot. Throughout this Scottish *pas de basque*, both knees are well turned out. One can readily see why gillies are almost a necessity for Scottish country dancing. With heeled shoes one would surely have bruised insteps if executing the step properly. When taught by Scottish teachers it is usually called "step, mark, time," or "leap, mark, time."

The step is done well up on the toes with practically no side movement, mostly up and down. The counting is 1,2,3, and takes one bar of music. It is used mostly for "setting" in the dance forms. Jeannie Carmichael of the Boston Scottish Country Dance Society is this country's best source of data on Scottish country dance.

Scotland's neighbor England, uses a "setting" step which might be called a watered down version of the above step. Here the knees are not turned out. Instead of the foot crossing one in front of the other, the step is done thus: Leap gently to the right onto the right foot. Bring left foot down beside the right foot for the "and" count and momentarily rise on both toes, and fall lightly onto right foot again. Repeat step to left. Here there is a gentle side to side motion. With hands flowing naturally at the sides, the English "setting" or pas de basque is a distinctive characteristic of English country dancing, giving it a nice airy quality. The Country Dance Society, May Gadd, Director, at 31 Union Sq. West, New York City, is headquarters for authentic material on English dancing.

The pas de basque familiar to most professional and folk dancers is the type done in the Slav countries in 2/4 tempo. This is indeed a vigorous version. Dancers make a big sweeping motion of the right foot with a huge leap to the right. Then with an equally swirling motion, bring the left foot over the right for a momentary transfer of weight. Then a sharp, quick return to the right foot. The Ukrainians like to do this with a straight leg throughout the whole step, making it even more strenuous and difficult to execute properly. Here is a sampling of the Hopak music, showing how the step would fit this version.

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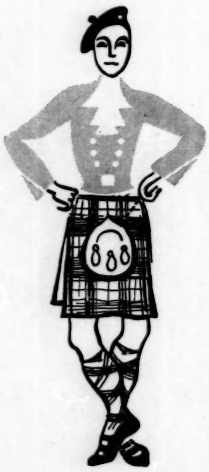
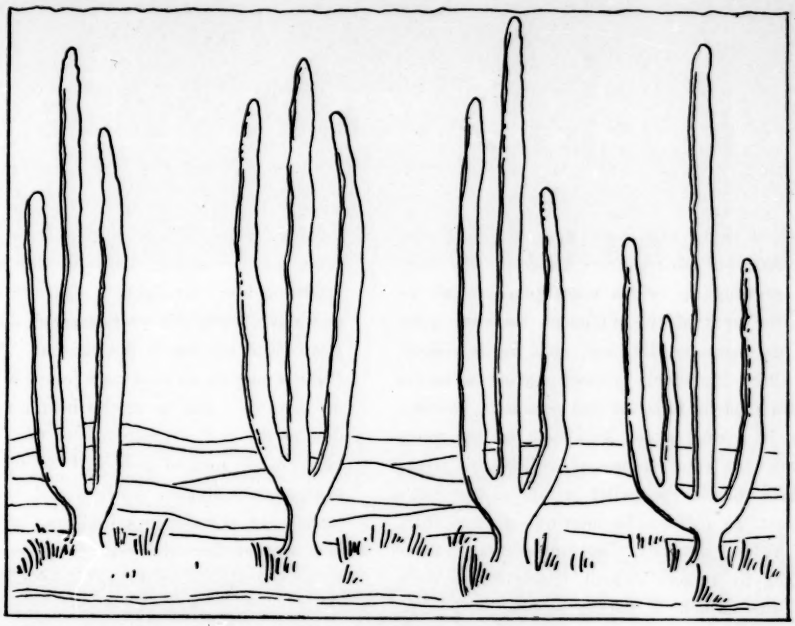


Hope Hawthorne

Tenth in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON



BILLY THE KID

Choreography by Eugene Loring
Music by Aaron Copland
Book by Lincoln Kirstein
Scenery and costumes by Jared French
First presented by Ballet Caravan at the Chicago Opera House, October 16, 1938.

Billy the Kid is no make-believe ballet, it is as real as the history of the Western frontier. What is more, Billy, bad man and killer, is the original of every bronco-busting dancer, whether he be seen in ballet or musical comedy. When Eugene Loring choreographed the ballet in 1938 (he also danced the original Billy), he conceived such original movements for it that they have since been virtually taken into the public domain. In creating *Billy the Kid*, Eugene Loring did American ballet a real service.

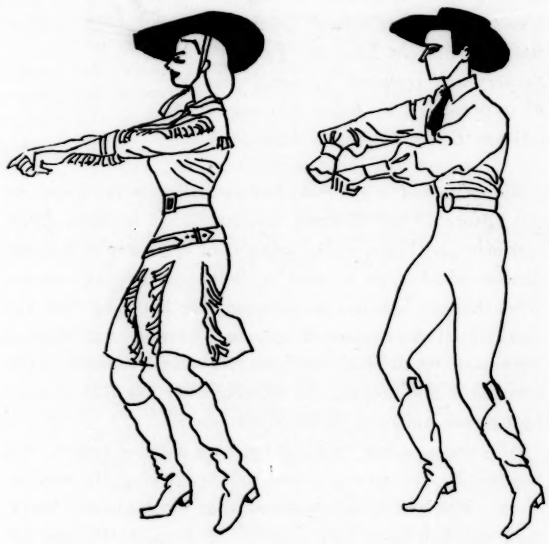
Billy appears first in the ballet as a child of twelve. His baptism by gun fire is violent and terrifying. He sees his mother killed by a stray bullet as they watch a street brawl. And although he is only a child, he promptly avenges her death, and the character he kills becomes his nemesis. All through his adult life, Billy is haunted by the Nemesis, killing him in various guises. Finally, Billy meets his doom at the hand of his best friend — the Sheriff. *(over)*

The action of the ballet may seem spotty if you do not understand the story, but once you are aware of why Billy is a killer, his growing up, which takes place in all its violence before the eyes of the audience, becomes quite consistent with his character. Boy and man, he is violent, egotistical and bitter. He shoots without regrets or apologies for the dozen men he kills for one reason or another. Caught cheating in a card game, he shoots up the town. In jail, he continues his trigger-happy way, killing his jailor.

The only female role in the ballet is that of the Kid's Mexican sweetheart. In a dreamlike interlude she and Billy dance an exquisite pas de deux. They move almost as if they were dancing by remote control. There is an eerie quality to this duet which is deeply moving and most dramatic.

Later, when Billy is fleeing from jail, he lies down to relax for a moment, believing he has eluded the posse following him. He lights a cigarette in the dark, and then and there meets his well-deserved doom from the sheriff's gun. Even so, this is not the end. After all, the story of Billy is just an episode torn from the excitement of a page of history — and as at the beginning of the ballet — so now at the end, a procession of men, women and children, pioneers all, men of good will, adventurers, ministers, card-sharps, gold diggers, mothers and babies move toward the setting sun and the promised land of plenty. *Billy the Kid* is a saga of the old West.

Not a little of the credit for the brilliance of the ballet should go to Aaron Copland for his warm, folk-flavored score. Once heard, it can never be forgotten. *THE END*



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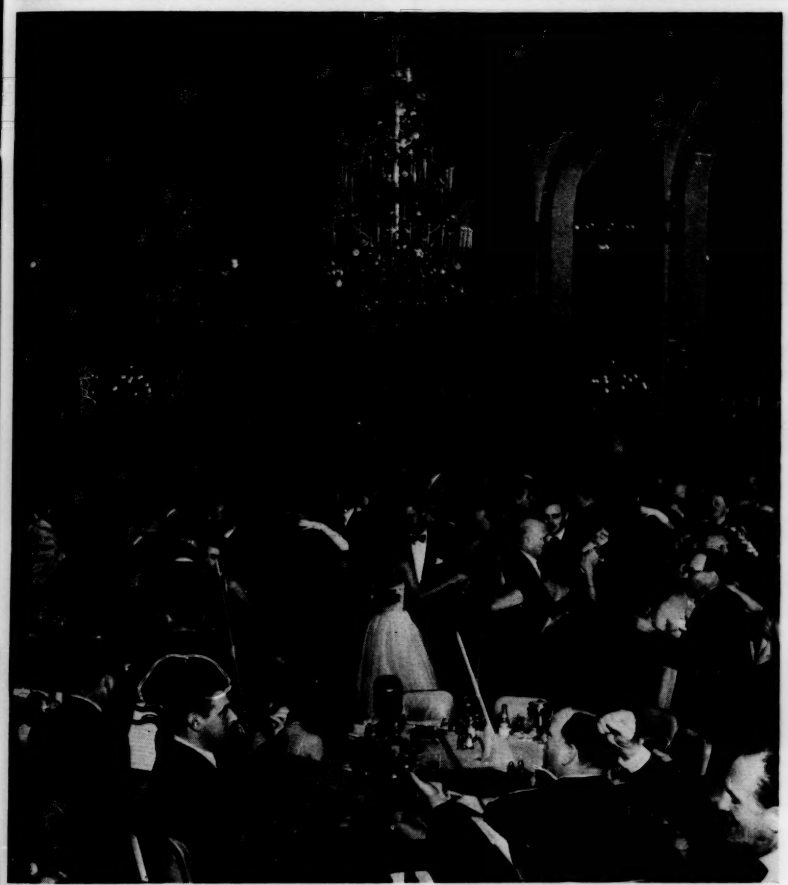


GLAMOUR SETTING: The Terrace Room of New York's elegant Plaza Hotel is the scene of the theatre world's Mayfair Supper Dance series.

BROADWAY HAS A BALL

Showfolk Give Themselves an Elegant Private Party Series at Mayfair Dances

BY DONALD DUNCAN

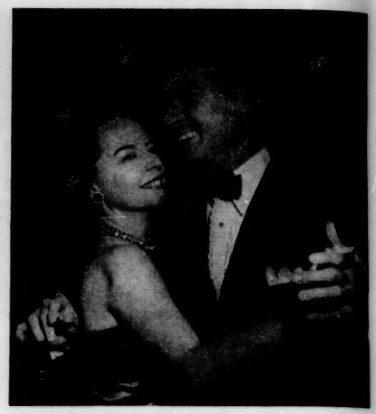
PHOTOS BY JACK B. MITCHELL

Most everyone just talks about the Good Old Days wistfully, but now something has been done to bring back at least one charming and fondly remembered custom of bygone times — the Mayfair Supper Dances. Around midnight one Saturday of each month, theatre folk gather at the plush Hotel Plaza in New York City for their own private dancing party series. Finally away from the tense and razzle-dazzle existence of their life before the public, and with no show to give on the following day, the stars relax, talk theatre talk with one another, and dance till dawn.

The dances are a revival of those begun 43 years ago at the Astor. The initial assemblage of show people called themselves The Sixty Club. As they grew in membership they took on the Mayfair Dances designation and moved, first to Sherry's, then to the spot with which they were longest identified, the Crystal Room of the old Ritz-Carlton. Original organizer was John W. Rumsey, then an agent for producer Daniel Frohman and today a well-known play broker.

Even though they were not on parade before their fans, the stage personalities dressed to the teeth for these galas. (It is well known that they will go much further to dazzle one another than they will to impress even their own beloved following.)

IRISH, ENGLISH, AMERICAN: Dublin's Siobhan McKenna, in her "Saint Joan" haircut, dances with co-star Kent Smith (foreground). At top left, actress Barbara Baxley has as her partner John Neville from London's Old Vic Co.



REFORMED BAD MAN: Zachary Scott, in from Hollywood, hardly looks his villainous screen self as he dances with his actress-wife Ruth Ford.

NICE GOING: Suave screen star Don Ameche, lately returned to the musical stage, dances with Polly Rowles, currently in "Auntie Mame."

BALLET TO BALLROOM: Ballet Theatre's top brass, Lucia Chase, Dir., and Blevins Davis, BT Foundation Pres., enjoy another kind of terp-ing. At right: actor Leo Genn.

COMMITTEE COUPLE: Mrs. Martin Beck, Amer. Theatre Wing Chairman, waltzes with Mayfair Dances' Dir. Charles Columbus. Both are on party series committee.

GENTLEMAN PREFERS BLONDE: Comedienne Carol Channing and William Hawkins, theatre critic and contributor to DANCE Magazine, engage in dancing and happy talk.

The entrance to the Crystal Room was down a very grand grand staircase, and the amount of poise with which the richly gowned actresses could negotiate the steps was always considered a telling test of talent.

Luminaries to be spotted at a Mayfair Dance in those days might have included Laurette Taylor, John Drew, Marilyn Miller, the Gish sisters, Jeanne Eagels, the Barrymores, Irving Berlin, Peggy Wood, Grace Moore, Hope Hampton, Mary Eaton, William Gaxton, Irene Bordoni. With the coming of the 1939 war clouds, the club, which had shifted to the Pierre for a final two seasons, finally disbanded.

After years of nostalgic talk, it was decided to do something at last about restoring the glamorous institution. Charles Columbus, choreographer for the Fred Astaire Studios, took on, as an extra-curricular activity, the work of getting things going again. Mr. Columbus had been in a number of Broadway revues, and as half of the team of Snow & Columbus, was a long-time fixture in vaudeville at the Palace. (Dancing ladies appearing with the act have variously included Florence O'Denishawn, Harriet Hoctor, and — in her pre-"New Faces" days — Imogene Coca.)

HIGH SOCIETY: Atlanta socialite Walter Troutman was escort for Broadway-Hollywood-television-night club star Celeste Holm.

FOLLIES GIRL: Beatrice Lillie, due to star in "The Ziegfeld Follies," has a reunion with Charles Columbus. Orchestra obliged with a tune from "Oh, Please!" in which both appeared back in 1929.

With the blessing of Mr. Rumsey, Mr. Columbus got together an impressive governing committee composed of Shirley Booth, Peggy Wood, Mrs. H. Alwyn Inness-Brown, Mrs. Martin Beck, Mr. and Mrs. Meyer Davis, Clara Bell Walsh, William Hawkins, Francis Robinson and Earl Blackwell.

The premiere on November 10 was gala indeed, with the gentlemen sporting the town's most expensive tailoring, and the ladies providing a shimmering display of diamonds, furs and ball gowns. But, alas, the new setting, the Plaza's Terrace Room, has only a small staircase.

Back in swing from the old Mayfair days were Helen Menken, Hope Hampton, Peggy Wood and the Gishes. Among the newer names were Judy Garland (who didn't miss a dance), Shirley Booth (who provided a rousing rendition of the Charleston), Lily Pons, Margaret Leighton, Eva Gabor, Patrice Munsel, Maureen Stapleton, Mr. and Mrs. Richard Rodgers, Mr. and Mrs. Daniel Nagrin (Helen Tamiris), William Inge, Signe Hasso.

Mr. Columbus is a thoughtful director. For his theatrical confreres he has the ballroom illuminated in that most flattering of colors, "Surprise Pink." The musicians also pay their compliments to the eminent guests. Just as in the old days, when the band struck up "Look For the Silver Lining" as Marilyn Miller made her entrance, the Meyer Davis Orchestra plays dancing tunes from the shows with which the stars present have been associated.

Since this is an "away-from-it-all" private dancing club, journalists and photographers are discouraged. The governing committee, however, granted a special dispensation to DANCE Magazine's BALLROOM U.S.A. to cover the December 1st gathering. The second night turnout was as gala as the premiere, as the photos on these pages will show. It is pleasant to be able to report also that among the celebrities on the floor there were many superb dancers. *THE END*

U. S. TEACHERS TOGETHER

An Exciting "First"—the New Nat'l. Committee for Ballroom Dancing

AN EDITORIAL

Mark down November 4 and December 9, 1956, as milestone dates in the history of ballroom dance. On those two Sunday afternoons representatives from nearly all the dance teacher organizations sat down together for discussions which have resulted in the formation of the National Committee for Ballroom Dancing. DANCE Magazine, joining in the enthusiastic response to the idea, herewith outlines some of the reasons it is lending active support to the project.

There is today a marked upsurge in the ballroom field. Increased interest and participation are noticeable everywhere. Within the ranks of ballroom teachers, however, there appears to have been a lack of unity which has prevented the profession from taking full advantage of this upsurge. Without intelligent nurturing and a clearly formulated program, this trend could just as easily and quickly become a downward one.

This new National Committee can develop into a powerful promotional weapon for the dance teaching profession: it can initiate, and be a "clearing house" for, potent propaganda of a thoroughly responsible nature. With an imaginative approach, a "committee of the whole" can launch—for the benefit of all teachers—projects to atatract publicity on a national scale. Country-wide contests, in which the dance teaching profession as a total group would cooperate, could bring in every city the same intensity of attention that the Harvest Moon Ball, for example, receives in New York City. Or the committee can provide demonstration material of enormous public appeal for coast-to-coast television shows.

The existence of one committee as an information source can greatly increase the value and effectiveness of articles about ballroom dancing published in the large general-circulation magazines. The same influence can be directed toward the numerous "How To . . . " books constantly being placed on the market. When editors prepare story material about medical subjects, they check the accuracy of their statements with the American Medical Association; articles about legal matters they check with the Bar Association, etc. At such times as they are preparing stories about dancing, they conceivably

would turn for guidance to one of the many teacher associations. In actual fact, they now either check with no one, or they rely upon the advice of the most efficiently organized set-ups for ballroom dance publicity — those of the chain schools.

There are countless practical teacher problems—like the questions of basic minimum teacher qualifications, business ethics, terminology, standardization, formulation of rules for dance competitions—which can come nearer to solution by the united efforts of the National Committee. (It may be that American teachers will never feel that we in this country should go as far as the English in standardization or in emphasizing competition dancing, but surely a study should be given to the possibilities of something approaching an "American Style," and some efforts be made to learn the reasons why ballroom teaching is enjoying such a spectacular boom in Great Britain.)

In the field of music for dancing—both "live" and recorded—teachers can exert significant influence. They can easily establish trends, rather than be obliged to follow those begun by dance orchestras and disc jockeys. From more danceable music, with correct and easy-to-follow tempos, will come greater eagerness for better execution and—obviously—more dancing lessons. On several occasions the dance orchestra leaders have indicated that they would welcome a closer working arrangement with teachers. The same is true of the musicians' unions and the recording industry. They want as much expert advice as they can get in how to make their dance music more danceable.

The list of nationally established organizations with which dance teachers can collaborate with mutual benefit might be expanded indefinitely. To take a few more random examples: the National Council of Parent-Teacher Organizations would surely be hospitable to the proposal of working out a joint program with the National Committee. And what better means of communicating to local PTA's the necessity for engaging *qualified* ballroom teachers in their after-school recreational programs? Some communities are even beginning to offer ballroom classes to teen-agers for school credit. If the teachers express opinions, or view with alarm, in a disunited piecemeal fashion, how can the Boards of Education be educated as to what constitutes a competent ballroom instructor? The same methods of cooperation can be devised for work with the numerous and active adult recreation programs of community clubs, of industry, of trade unions, of fraternal organizations, of municipal and state governments.

There is already one concrete offer to collaborate with the National Committee—from the National Ballroom Operators Association, made through the Chairman of their Promotion Committee. For their next nation-wide championships, with preliminaries in cities from coast-to-coast, and finals in New York (coinciding with the NBOA convention in September), they have asked teachers for across-the-board recommendations—including competition rules. The Operators, we believe, have a forward-looking, civic-minded program for the steady betterment of ballroom dancing conditions. Teachers are here offered a golden opportunity to find out something about the activities and policies of the establishments where their students and alumni go dancing, and the Operators have made it clear that they are ready and willing to listen to teachers.

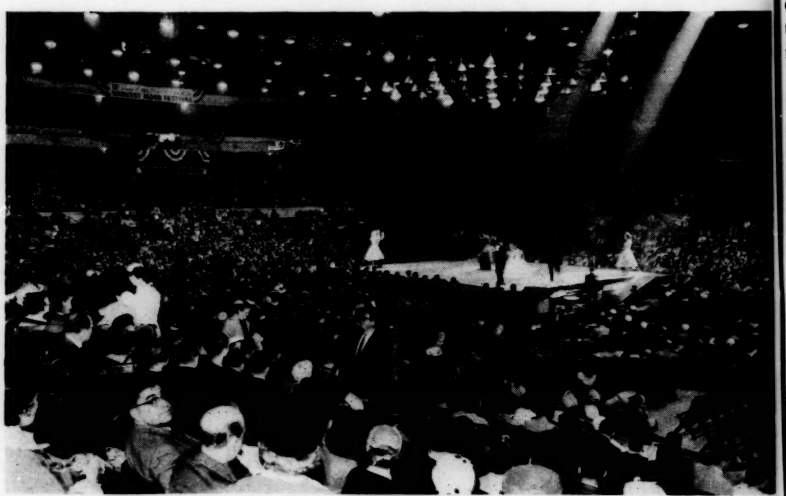
The National Committee can serve as a dramatic stimulus for strengthening teacher membership in the various associations. The moral will become quickly apparent to those who have never joined that they can best have a voice in ballroom affairs by belonging to and actively participating in one of the member associations.

The day is already here when dance teachers are being faced in some localities with legislation which affects their livelihood. It is well known that those professions which have shown evidence of being able to regulate themselves are se[cured] dom in danger of restrictive legislati[on]. Instead of battling afterward for the r[e]peal of unwise laws, the National Co[m]mittee can be prepared to act as a spok[es]man for the profession, to be its "lobb[y]" for a legislative program which can ben[e]fit rather than restrict.

Not least in importance among th[e] opportunities for cooperation and assis[t]ance—we must be pardoned for pointin[g] out—is the support offered by DANC[E] Magazine itself. For the furtherance [of] such a program its pages can serve th[e] "committee of the whole" as a ready-made spokesman. Naturally, as alway[s] we reserve the editorial right to disagre[e] or possibly to present the viewpoint [of] some who might dissent. We would ex[-]pect such differences, however, to b[e] minor. Clearly, the spirit in which th[e] National Committee for Ballroom Dancing was organized shows that it will be work[-]ing to bring about more dancing, bette[r] dancing and better teaching—and these have always been basic to DANCE Maga[-]zine's principles.

It was the National Council of Dance Teacher Organizations which originated the provocative idea of the National Committee for Ballroom Dancing, and it is they who have the honor of having set the project in motion. The Committee's potential benefits to teachers are far-reaching, and DANCE Magazine is happy to play its part in the formulation and accomplishments of the Committee's aims.

THE EDITORS



22,000 DANCE FANS: Like N.Y.C., Chicago has a "Harvest Moon" competition. A capacity audience packed the Chicago Stadium Nov. 17 for the Chicago Sun-Times 12th annual Harvest Moon Festival. The newspaper donates proceeds to a Fund for Hospitalized Veterans.

THAT ROMANTIC WALTZ

There's Plenty of Life in the Oldest of Modern Ballroom Dances

BY DOROTHEA DURYEA OHL

Let's begin the New Year with a look at that ever popular, that ever romantic, that beautiful Waltz.

The Waltz is the oldest of our modern ballroom dances. Its origins can be traced all the way back to the 18th Century *Weller* and *Ländler* "gliding dances" of the Alpine villages of Austria. Waltzing traced a steady growth of popularity, both among the peasants and the gentry at the court in Vienna, and it reached a Golden Age in the 19th Century days of the Waltz King, Johann Strauss, Jr.

It was the first ballroom dance to bring closer personal contact between the partners. Up to that time — with the possible exception of some country romps scarcely to be called ballroom dances — the gentleman did very little more than hold the lady's hand. Even then it was deemed preferable to touch her fingers rather than engulf the whole hand.

The position assumed by partners when dancing the Waltz came, naturally enough, to be known as "Waltz Position," and that designation remained tagged to it when the position was used in other dances as they came along. One still hears today the term "Waltz Position" to describe what is more or less standard to the great majority of dances, but its use is becoming more and more infrequent. (It does seem rather inappropriate for a teacher to say, "Waltz Position, please," and then proceed to Cha-Cha.) Most people now prefer the term "Closed Position."

Closed Position was not so closed when first used in the Waltz. The gentleman stood at some little distance from his partner, and to our eyes they would appear extremely decorous and modest. But not so then. In many quarters this new and different position was considered immoral, and ministers thundered from the pulpit against its use: "A gentleman to put his arm around a lady IN PUBLIC? Horrors!"

"*Autres temps, autres moeurs,*" as our French friends say. Most of today's avid Rock 'n' Rollers consider a Waltzer a hopeless square. But, believe it or not, some of the younger generation do like to waltz. Some of them even go for the music, as evidenced by the fact that a Waltz tune now and then makes the Hit Parade. Remember *Allegheny Moon* this past summer? And now there's *True Love.*

High school seniors, as they abandon the prevailing dungaree duds and don their first dinner jackets and evening gowns for the graduation ball, usually experience a sudden change of heart. Trailing skirts, high heels; crisp collars and shirts, and sharply creased trousers, do not seem altogether conducive to Lindy. With the lights down low, the dreamy feeling brought on by that soft and sweet *Moonlight Waltz* may serve to undermine their all-or-nothing enthusiasm for Rock 'n' Roll. Impressing upon the older teener the romantic appeal of the Waltz can help with the younger teeners. Remember that what the older teen does, the younger one usually wants to do.

Indeed the Waltz must have something to have survived so long. Many dances have come and gone. They enjoy a brief period of popularity and then disappear. Turkey Trot, Castle Walk, One-Step are now just names. Conga is danced no more, although occasionally a Conga line is started at a party. And the Charleston enjoyed the unique distinction of dying twice, having been reborn after a lapse of about 20 years, only to fade away again. But still the Waltz lingers on. One reason may be that it never has become a craze; its tunes have never come blaring forth *ad nauseam* from TV, radio and juke boxes to the point where it wears out its welcome.

But the main reason, I think, is twofold: the music itself, and the very direct relationship between the Waltz step and the Waltz music. It is the only dance we have where — considering the basic Waltz movement — Step 1 must fall on Ct. 1; Step 2 on Ct. 2; Step 3 on Ct. 3, etc. Otherwise, not only are you not dancing in time with the music — you are not even considered to be waltzing. And it is just about the one thing in dancing where there is perfect agreement among teachers. Never has any informed person been known to disagree that basic Waltz is: "Step fwd (or bwd) on 1, side on 2, close on 3," and that this maneuver must coincide with the "1, 2, 3" of the music.

There is good reason for this, music-ly and dancing-ly. You can hear the accented note in the music: ONE, two, three; ONE, two, three. The accented step will naturally fall on the accented note of the music. How do you (for the most part) accent a step in ballroom dancing? By making it longer (and thus of more importance) than the other steps. Therefore, by following the form of "Fwd (or bwd) on 1, side on 2, close on 3" the dancing accent will fall naturally on a forward or backward step — where it should fall for the sake of grace and beauty. Nothing looks more awkward than an overly-wide sideward movement (straddling the fence, as it were — with no fence there). That is why the two-step is not pleasing when done in ¾ time. True, composed as it is of 3 movements (the 1st to the side, the 2nd a close, the 3rd fwd or bwd), a two-step can be forced into the "1, 2, 3" of Waltz music, but it is like trying to fit a square peg into a round hole. Your musical accent does not change. No matter what you do with your feet, the music still says "1, 2, 3; 1, 2, 3." So by starting out "SIDE, close, fwd; SIDE, close, fwd," you accent a side movement.

To consider the Waltz as fundamentally a 2-measure unit, and to count it "1, 2, 3; 4, 5, 6," is, in my estimation, excellent teaching practice. Listen to the music again. You will hear that the accent on Ct. 1 is a trifle heavier than that on Ct. 4. Therefore, for absolute correctness, Ct. 1 should be with man's L and girl's R. Two measures (6 Cts.) constitute a waltz phrase, and if you are doing a combination of steps which requires 6 Cts. to complete, it is far more pleasing rhythmically to proceed from 1 to 6 in the music.

To anyone with a strong sense of rhythm, there is nothing so pleasing and satisfying as waltzing with perfect timing and accent — a perfect marriage between music and dance. And that lovely waltz music! What other music used for ballroom dancing has such a rich heritage? Those lilting Strauss melodies, which really started the whole world to waltzing, are still lovely even when slowed down to regulation Waltz tempo. But played with gay liveliness as Viennese Waltzes should be (*vivace,* as musicians say), they are wellnigh irrestible.

It is perfectly possible, and perfectly proper to quicken the regulation waltz step sufficiently to fit the much faster tempo of the Viennese-type Waltz music. But that will not produce the true Viennese Waltz, even if you progress with a series of turns — continuous turning to one side and the other being a distinctive feature of the Viennese Waltz. (See Ballroom Dictionary, DANCE Magazine, Oct. 1956.)

Hesitation steps appear in both forms of the Waltz. Just for the record, any step in which the weight is retained on one foot for more than 1 Ct. in the Waltz is a Hesitation. Hesitation steps add pleasing variety to the regulation Waltz, and are a most welcome and necessary adjunct to the Viennese Waltz, since they provide interludes in which the dancers

Ted Streshinsky

TEACHERS LEARNING: Dorothy Honig, Oakland, Calif., teacher (at right), gives a class in Western Swing to instructors enrolled in a recent Blankenship Ballroom Workshop in Richmond, Calif.

may catch breath. Also they permit reversing the direction of turns with a minimum of physical strain at that fast tempo. And this is how that is done: the couple have performed a series of turns to the left, let us say, and they now wish to turn to the right. Then, after completing their final left turn, the gentleman steps straight fwd on his L (lady bwd on her R) in LOD on Ct. 1; brings his R up to his L (approximately at instep — with no weight on R) on Ct. 2; and hesitates, or holds, on Ct. 3. The gentleman's R (lady's L) is then free to start a right turn. The procedure is reversed to go from right to left.

The experienced dancer invariably starts the Viennese Waltz with a form of Hesitation known to most of us as a "Double Balance Sideward." Man's part—girl counterpart: Side L (1); draw R to L (2); hesitate or hold (3); side R (4); draw L (5); hold (6). Repeat if desired. This is much less of a strain on the dancer than to start with the convulsive effort necessary to initiate a fast turn from a stand-still.

Here is a Hesitation step for the slow-tempoed Waltz which you might enjoy. It is only for the advanced dancer, in any case, and in its final form even suitable for one of the milder moments in an Exhibition Waltz. So bear with me to the end — you might find an unusual twist.

HESITATION DIP IN WALTZ

Description for man; girl counterpart.

Single Dip		*Double Dip*
L fwd waltz	1, 2, 3	Same
R fwd waltz	4, 5, 6	Same
Dip back L	7	Same
Hold 2 Cts.	8, 9	Straighten knee (8), bend L knee returning to dip (9)
R fwd	10	Same
Touch L (beside R)	11	Same
Hold 1 Ct.	12	Same

Now for a few ideas on mixers and party stunts in ¾ time. This is one from Mary Elizabeth Delaney, who teaches in Tarrytown, N. Y. She suggests that when doing Musical Chairs (or Going to Jerusalem) the children waltz around the chairs instead of marching. (I have found it politic to have 2 lines of chairs, one for the boys, the other for the girls; and whether marching or waltzing, whether boy or girl, arms are crossed and held chest-high. Eliminate the same number from each group; the remaining boys seek new partners from the remaining girls, and away they dance again until the next signal to circle around the chairs is given.)

Here's another stunt to take care of extra girls. For this we are indebted to the well-known N.Y.C. teacher Val Escott.

TRIANGLE WALTZ MIXER

Girls form couples, facing in LOD, inside hands clasped. One boy stands facing in LOD in front of each girl-couple. Boy, reaching back, clasps outside hand of each girl, R to R, L to L, thus forming triangles; with each girl-couple as base, each solo boy as apex, all 3 facing in LOD. (NB: Triangles may also be composed of 2 boys and 1 girl, or 3 girls.) All start L.

Meas.	*Cts.*
1, 2	Triangle takes 6 smooth running steps fwd. 1, 2, 3; 4, 5, 6
3, 4	Girls raise inside clasped hands to form an arch (marking time), while boy ducks bwd under the arch; then girls turn under their own arms, without releasing contact, stepping fwd in time to music. Boy is now in back, girl-couple in front. 6 steps in all from each dancer. 1, 2, 3; 4, 5, 6
5, 6	Repeat measures 1 & 2 1, 2, 3; 4, 5, 6
7, 8	Boy takes 6 steps in place; girls *only* unclasp hands. Both girls move with fwd steps in a semi-circle away from boy opposite to LOD to end in back of boy. Both girls again clasp inside hands. 1, 2, 3; 4, 5, 6
9, 10	Repeat measures 1 & 2 1, 2, 3; 4, 5, 6
11, 12	Repeat measures 3 & 4 1, 2, 3; 4, 5, 6
13, 14	Repeat measures 1 & 2 1, 2, 3; 4, 5, 6
15, 16	Boy takes 6 steps in place, while girls release all contact. Both girls move with fwd steps in a semi-circle away from boy opposite to LOD to a position at the rear of boy who was apex of triangle previously behind them. 1, 2, 3; 4, 5, 6

Repeat, forming new triangles as many times as desired.

Happy Waltzing New Year!

●

JUST FOR THE RECORDS

Your Ballroom Ed. hereby cheerfully goes right out on a limb. Quote. I personally think this is the finest group of ballroom records I have ever listened to. Unquote. I'm speaking about the Studio Records line from San Diego with Will Kennedy's Dancetime Orchestra.

And, friends, hear this: right on the label, in plain sight, the tempo is indicated! More informative labels is a reform for which we have long crusaded.

If your record player has no speed governor (and most of them do not), you are obliged to search and search for records of appropriate tempos. Even after you have spent hours in the record shop and have managed to find some good ones, you still have no obvious references, when pulling them out for use, to determine whether they are fast or slow — unless you go to the trouble of marking them S, M, or F. Since I don't always have the time for this, I keep records in the case

according to dance classification (Fox Trot, Waltz, Cha-Cha, etc.), and arranged within each category on an ascending scale from slow, through medium, to fast. But sometimes a record is misplaced, and that almost amounts to its being lost.

In the "medium" field, you might not always agree 100% with the Studio Records classification. There are regional differences in the speed with which certain dances are performed, and a tag of "medium slow" might seem to some to be more nearly "medium fast." But "medium" it most certainly is. The designation "slow" means just that — not a bit draggy. One Fox Trot record, labeled "Swing — Soft Shoe Tempo" on one side, and "Swing — Shuffle Tempo" on the other, is, in my opinion, "medium slow."

In the 16 tunes of their line of 45 RPM's to which I listened there were Fox Trots, Waltzes, Rumbas, Tangos, Sambas and Mambos. They are all well played, with splendid rhythm. I was disappointed to find no Cha-Chas or Viennese Waltzes.

D. D. O.

●

NEWS OF BALLROOM DANCE

AROUND THE COUNTRY

Band leader Tommy Dorsey, the "Sentimental Gentleman of Swing," choked to death in his sleep at his home in Greenwich, Conn., on Nov 26. The popular maestro was 51.

The Nat'l. Ballroom Operators Assn. will hold their 1957 convention in NYC, their 1st in the East, on Sept. 23, 24 & 25. Program will be highlighted by the 2nd annual NBOA Dancing Championships, finals of which will be at the Arcadia Ballroom.

Winners of the Chicago Sun-Times Harvest Moon Festival on Nov. 17 were: Mr. and Mrs. Mario Fazio (Fox Trot and All-Around); Joe Cavalier and Ann Davis (Mambo); Mr. and Mrs. Ray Randolph (Free Style); Fred Mangialardi and Lois Conway (Waltz); John Sandner and Frances Manos (H. S. Rock 'n' Roll); Lou Gasprini and Joan Meehan (Adult Rock 'n' Roll). Judges included Helen Anderson, Helen Carey, Teresa Dolan, Grace Hansen, Ernie Schultz, Vonda Urban, Emanuel Giacomo, Dave Halper, John LaBelle and Frank Morgan.

Ted & Diane Wayne, ballroom team proteges of S.F. teacher William D'Albrew, were scheduled to entertain at the Dec. 29 banquet of the Assoc. Dancing Teachers of So. Calif. in L.A.

SO. CALIF. BALLROOM NOTES

A high spot of the year in this area was the spectacular Semi-Annual Grand Waltz Finals held at the Aragon Ballroom in Ocean Park, in which America's top dancers competed in this white-tie-and-tails affair. Much excitement was due to the breathtaking gowns, planned for months ahead in utmost secrecy. Impact of this was evidenced by the many fashion reporters covering a dance contest. Another "colossal" part of the event were the trophies, positively the largest and most individual ever awarded.

Two of the couples recently featured on the Lawrence Welk Show were Eleanor Zeller and Johnny Durkin, and Mort and Lucille Marcolesco, members of the Nat'l. Smooth Dancers . . . Carlos Molinas, popular exponent of Latin dances, flying to Mexico City to judge dancers at the Gala Posada Ball . . . Fred Astaire will open a studio very shortly in the L.A.-Hollywood area. Although there are Astaire studios throughout the country, one has never before been opened in this section.

So. Calif. extremely dance conscious with all the formal balls in progress during the mid-winter season. The Coronet, the Crown Ball, the Candlelight, the Candy Cane, and the Noche de Oro Ball, are just a few that place emphasis on dancing . . . Carmen Carlos and Vincent Scillato placed 2nd in the Fox Trot and Waltz at the Harvest Moon Festival in Chicago. This popular couple, members of the San Diego chapter of the Nat'l. Smooth Dancers, were 1956 Grand Champions of the Dancing Cavalcade.

FREVO! There's something new from Brazil. Dancer-choreographer Liljan Espenak, former member of the Mary Wigman Co., and composer Sylvio Flory introduced "Frevo," derived from a carnival-time street dance of old Pernambuco at La Martinique in N.Y.C. Dec. 7.

Gene Bumph of Phoenix introducing the "Rock and Roll Cha-Cha-Cha." Such a rollicking combination of today's ballroom trends looks like a sure hit with the younger dancers . . . Jan. marks the mid-year showing and competition of the Medalists from various schools, coming to L.A. from Arizona, Nevada and as far north as Fresno. Many are slated for TV showings . . . The L.A. chapter of the Nat'l. Smooth Dancers hold their annual "Members Only" Dinner Dance Jan. 5 . . . A new Cotillion, called the Senior Formals, is being held for the 1st time. This is an upper division group of teacher Genevieve Brown Wright's Pueblo Juniors. Mrs. Wright was formerly professor of dance at the U. of Ariz.

L.A. dancers laughing at Bill Kennedy's quote from Bob Hope, who said there's really nothing new in Rock 'n' Roll. "They have it all over the world," he says, "but in Japan it's called Judo." . . . Jeff Jeffers was made an honorary member of the Terpsichores because of the many hours of coaching with members. The award was presented to him at their installation of officers dinner dance held at the Statler Hotel. The Terpsichores can be proud that they had a 100% membership competing in the Aragon finals, since contestants had to qauilfy for the finals by having placed 1st, 2nd or 3rd in the weekly contests. *Katherine Sheehy*

NO. CALIF. BALLROOM EVENTS

The holiday season has been dancing party time in the Bay Area. All 3 Oakland ballrooms scheduled Xmas or New Year galas. The Ali Baba Ballroom, where Bill Autrey's music and singer Carol Francis are being enthusiastically received, scheduled their Xmas party for Dec. 23. Sands Ballroom announced 2 Xmas events —one for their patrons and one for Oliver Tire Co. employees. Patrons at Sweet's Ballroom are due for a special New Year's Eve celebration.

The Golden Gate chapter of the Nat'l. Smooth Dancers are holding an Xmas dance at the Lakeshore Plaza and a New Year's Fiesta at Sokol Hall . . . The Albany Ballroom Dance Club was also among the groups holding Xmas dances . . . Several of Alice Zwillinger's holiday dances for her adult students are being held in the beautiful new Arroyo Viejo Recreation Center in E. Oakland.

Frances Hatch Park slated "Surprise "Package" and "St. Nick's Mix" events for her pre-teeners, and an Xmas Supper Dance for the teen-agers . . . Dart Tinkham's Claremont Teens invited members of the No. Hill Cotillion to a formal dance Dec. 15 at the Claremont Club . . . Gladys Blankenship's Lucky Seven Dance Assembly, composed of 7th graders, had their Xmas annual at her new studio Dec. 15. Each child brought a dime to go toward a CARE package for a needy youngster overseas . . . Imogene Woodruff really "does it up big." During the Xmas period she has 4 parties in one night for the different age groups which she teaches, beginning with 6th graders at 6 o'clock. She employs a large orchestra for the events which she holds in the San Mateo K of C Bldg. *Gladys Blankenship*

BALLROOM DICTIONARY

BY DOROTHEA DURYEA OHL

NOTE: We regret that in last month's Ballroom Dictionary, 2 paragraphs were printed out of proper sequence. The best way to correct the error is to reprint the entire installment in this issue:

TANGO STEPS

There is no one step known as THE Tango Step. Probably the combination which most closely resembles a basic step in Tango, to Americans is the:

Basic Five, or American Tango Step

Man (Girl dances counterpart)	
Fwd L (S)	1
Fwd R (S)	2
Fwd L (Q)	3
Side R (Q)	and
Draw L (S)	4

The final 3 movements (Cts. of "3 and 4") are sometimes referred to as a "Tango Close." Since there is no change of weight on a Draw, and "Close" means to shift weight to the closing foot, it is preferable, in this instance, to avoid the use of the term "Close."

There is a true Close in the Tango which may be distinguished from the quick Close in the Fox Trot, since it occurs on a different beat. Perhaps the simplest illustration is to take one combination and count it first as a Fox Trot, then as a Tango.

Man (Girl dances counterpart)				
Fwd L (S)	1	or	1, 2	Fox Trot
Fwd R (S)	2		3, 4	
Side L (Q)	3		5	
Close R (Q)	and		6	
Fwd L (S)	4		7, 8	
Fwd L (S)	1	or	1, 2	Tango
Fwd R (S)	2		3	
Side L (Q)	and		4	
Close R (Q)	3		5, 6	
Fwd L (S)	4		7, 8	

PEABODY STEPS

There is no step known as THE Peabody Step. Peabody is a form of fast Fox Trot which covers a lot of ground on the ballroom floor. It is characterized mainly by frequent use of R Outside and L Outside Positions.

Following is the description of a popular Peabody combination:

Man (Girl dances counterpart)			
Fwd L (S)	1	or	1, 2
Fwd R (S)	2		3, 4
Diag. Fwd L (Q)	3		5
Cross R behind L (Q)	and		6
Fwd L (S)	4		7, 8
Fwd R (S)	5		9, 10
Fwd L (S)	6		11, 12
Fwd R (S)	7		13, 14
Fwd L (Q)	8		15
Diag. Side R (Q)	and		16

The experienced Peabody dancer uses R Outside Pos. and L Outside Pos. thus:

Start in Closed Pos.			
Closed Pos.: Fwd L	1	or	1, 2
Closed Pos.: Fwd R	2		3, 4
R Outside Pos.: Diag. Fwd L	3		5
R Outside Pos.: Cross R behind	and		6
R Outside Pos.: Fwd L	4		7, 8
R Outside Pos.: Fwd R	5		9, 10
Closed Pos.: Fwd L	6		11, 12
Veer to right; Fwd R	7		13, 14
L Outside Pos.: Fwd L	8		15
Closed Pos.: Diag. Side R	and		16
R Outside Pos.: Fwd L	1		1, 2
R Outside Pos.: Fwd R	2		3, 4

Continue as before. *(more next month).*

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Tap Series:

SOME HINTS FOR '57

BY PAUL DRAPER

I considered at length making this article one of exhortation to further effort for the new year. I came to the decision not to do so.

First because I don't think anyone pays much attention to what risks being called "moral persuasion," and second, because I don't think I can decide what constitutes "further effort" for somebody else.

I have seen a great many dancers during the last year, and in retrospect I think all of them danced as hard as they were capable of dancing. Some advanced more quickly than others (there just isn't any such thing as an equal advance), and some even appeared to retrogress. But none were deficient in their desire to improve, and I am sure they all made appropriate New Year's Resolutions.

I have noticed that in each of the three groups I have seen most — beginners, intermediate, and advanced professionals — that there is a certain part of their work I think should be emphasized to ensure greater progress.

For Beginners

Pick up your feet!

Very often beginners don't lift their feet enough when they shift their weight. The ball-change is done almost without perceptible movement, and consequently the beginning of the next step is uncertain. A shuffle is often a flat scuff, and a hop is barely detached from the floor.

Exaggerate these movements when you are learning them. Only by doing this will your neuro-muscular responses become well enough trained to enable you to dance with speed and strength later on. Don't try to emulate the feather-fast movements of your advanced brethren. Pick up your feet.

For Intermediates

Move!

Don't pay so much attention to your feet. You know how to use them by this time, and you should be concentrating on broader lines of your dancing. When you do wings, the winging foot should be your least concern. Its movement is very small. Study the non-winging leg, the arms, head and shoulders. In tap turns think of the turn, and in jumps, of the jump. Go someplace with every step. Too many intermediates become hypnotized by the sound of their feet and begin dancing inwardly instead of opening up. Move!

For Advanced Dancers

Don't dance so quickly!

As your skills increase it is hard not to show them all the time. You often begin to practice at your top speed. You are so sure of what the sounds should be that you hear them that way no matter what you are really doing. But the better you are the more important it is to practice slowly.

Articulate every sound and every movement in a conscious and deliberate fashion. Great speed depends largely on nervous tension, and very often muscles deteriorate as a result of it. A very good dancer should dance like a beginner for a certain period every day. Slaps, shuffles, pull-backs, ball-heels and wings are especially likely to become worse if they are always done fast. Turns become blurred and line diminishes. So slow down to fly high. Not to fast, and you'll get there.

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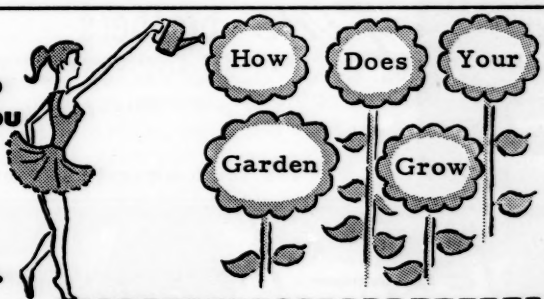

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GARMISCH

(continued from page 45)

ing Miss Rudolph as choreographer and dance instructor. "Happily," he says, "the assignment coincides with my interest."

Julius started his dance training at the age of four, but when his parents realized that he was developing a serious interest in a dancing career, his subsequent studying was done without their knowledge.

"That must have taken quite some doing for a little kid," I laughed, when he told me about this. "I managed somehow," he said, "with the help of a lot of kind and interested people. I was lucky enough to get early recognition from the Dunham School, and received excellent training there. When I started college, I had a scholarship with the New Dance Group School, where I was taught Graham, Humphrey, Holm and Weidman techniques. After my degree, I did post-graduate work in dancing and dramatics at New York University.

"My family knew I was still interested in dancing, but not to what extent, and I think the highspot of my career was my opening night at the Apollo Theatre when I was able to invite them to see me as a professional dancer. After that I worked with Sugar Ray Robinson during his venture into show business, then as a soloist with the Claude Marchant Dancers, and finally as choreographer and dancer with Clarence Robinson's *Tropicana*. Then Uncle Sam greeted me . . . I am delighted to be working with the Casa show, and will miss it very much when my Army time is up in a few months."

But to whomever I spoke at the Casa Carioca — I realize now I did not find out why the club has a Latin name, but I suppose it seems more American to the boys that way — the basic thought projected was: Good skating these days is wedded to good dance, and the more dance training the better. *THE END*

In Germany; Author Jean Gordon, Casa Carioca's Director Terry Rudolph, and Alice Eckert at the U. S. Army ice show.

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QUESTIONS BY CAROLYN PARKS

Celia Sparger, Physiotherapist of the Sadler's Wells Ballet School, and author of the authoritative English volume "Anatomy and Ballet," has been in correspondence with well-known American teacher of ballet, Carolyn Parks, Pres. of the Academy of Ballet in San Francisco. A group of articles has resulted from Miss Park's provocative questions and Miss Sparger's informative answers. We have the privilege of presenting the series in this and following issues. *Ed.*

Question:
Grand plié is the first exercise with which every dance lesson begins. Why is this?
Answer:
The *grand plié* is the most fundamental exercise in the whole of the ballet technique, faults in which will show themselves in practically every step the dancer takes. The correct execution is therefore of the greatest importance.
Question:
In your opinion in what position should *grand pliés* be given first? I always start my classes with *grands pliés* in 2nd, going from there to 1st and then to 5th.
Answer:
Whether the class should begin in 2nd or 1st pos. is a question of choice and in older students it is probably not of great importance. In beginners, however, the 2nd pos. is simpler and mistakes are more easily noted by the teacher. By simpler is implied not easier, but less complicated from the point of view of muscle and joint action. The body is in a more stable position than in 1st pos. The common fault of "rolling" and the falling inwards of the knees is quickly detected, and the tendency to hollow the back is more easily checked. The temptation to sink downwards by force of gravity without using the resistance of the thigh muscles is less when the heels are firmly on the ground. So that, although *plié* in 2nd is a more powerful exercise than in 1st, it is easier to perform correctly in the earlier stages.
There is another reason in favor of beginning in 2nd pos., viz—the stretch on the inner thigh muscles is more immediate and greater than in 1st. This stretch includes the large blood vessels, arteries and veins that run down the thigh towards

At right: Pupils at the Academy of Ballet demonstrate 2nd and the more advanced 4th pos. L. to R.: Carol Dampier, Elayne Rose, Carol Hildebrand. Note that knees go directly over the toes, pelvis is straight, hips directly under shoulders. Carol H. shows tendency to hollow the back, which must be corrected. At far right: "Giselle," Academy of Ballet's skeleton, demonstrates a 2nd pos. plié, incorrectly, by "sitting."

about ballet anatomy: Part I

ANSWERS BY CELIA SPARGER

the inner side. The circulation is therefore quickly increased. On a cold day very few *pliés* in 2nd performed strongly and accurately with the right degree of outward pressure of the knees and with pressure on the floor with the feet, will result in a glow of warmth beginning in the thighs and gradually spreading over the whole body. Every dancer knows the value of "warming up," and for this reason alone it may be preferable to begin the class with *pliés* in 2nd pos.

Question:

How far down should the dancer go in a *grand plié?* Recently, one of my pupils complained of a stiffness in her knees and a lack of spring in her *demi-pliés.* I watched closely and noticed that she was not going to the bottom of her *grand plié* at the barre. This was my fault because I had stressed the danger of sitting down in a *grand plié.* After I pointed out to her that she could go to the full *plié* without pausing, her knees resumed their resiliency. Would you comment on this?

Answer:

The depth to which *grands pliés* can be taken depends upon four things:

1. The strength of the spine
2. The flexibility of the hip joints
3. The elasticity of the muscles on the inner side of the thigh
4. The length of the Achilles tendon of the leg

All these factors are equally important. If the back is not held strongly and absolutely vertical, the pelvis will rock forwards or backwards, with consequent strain on the knee joints.

Pliés, especially when done in 2nd pos., gradually loosen the hip joints so that the knees can be pressed out fully and the movement taken until the thighs are parallel to the floor, whilst the back is erect and the knees over the center of the foot. This is an advanced stage. To arrive at it may take years of steady work if the hip is not naturally flexible. Until then, the movement should be taken only as far as correct execution is possible.

Rarely does one find permanently stiff

(over)

photos by Ted Streshinsky

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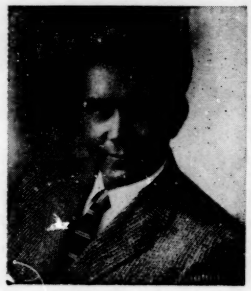

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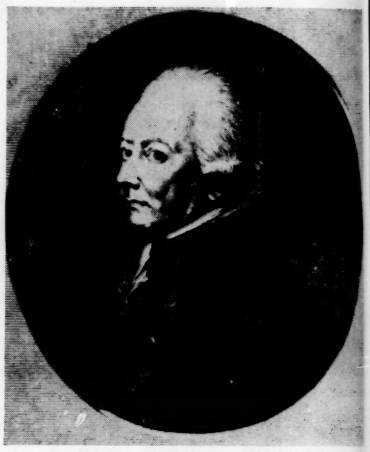
MOZART *(continued from page 70)*

in the opera was divided into two groups, one criticizing the indecency of the scene, and the other shouting 'bis.'"

After the success of *Les Petits Riens*, Mozart furnished the Académie with still another ballet, of whose name we have no record. According to some notes by Mozart, it dealt with a blacksmith and his wife. Sketches of Mozart's music for it are preserved by the Bibliotheque Nationale in Paris. They were recently published by W. Bötticher in *Neues Mozartjahrbuch 1943.* (The author of this article has published a piano arrangement of several of these dances in his book *W. A. Mozart, 1756-1956,* pub. by H. Fischer, Frankfort, 1956.)



Jean-Georges Noverre (1727-1809)

It is particularly interesting that *Les Petits Riens,* which represents what we know of the major contribution of the collaboration of Noverre and Mozart, should be in the nature of a "small thing" and not a "typical" Noverre subject. We can imagine Noverre's frustration in having to work with the traditional, superficial ballet style he was trying to get away from. But both he and Mozart had to be satisfied with working on a minor work, of which the title alone reveals the attitude toward it. And yet the ballet comes down to us through the centuries as one of the most delightful of "little nothings." As the poet Mörike says, "Auch kleine Dinge können uns ent zücken" ("little things too can be enchanting").

For whether Mozart was working on a Contra-dance or a Fandango, a Turkish ballet or a bit of dainty musical filigree, he remained ever true to his time, his genius, and his unfailing love for the dance. *THE END*

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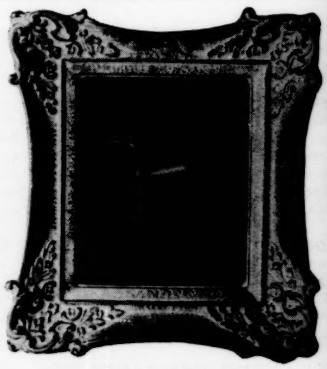

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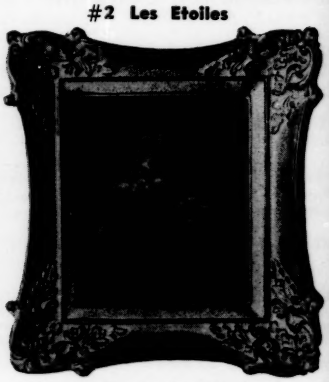

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REVIEWS

(continued from page 12)

her tired and overworked little opera dancer *(Bacchanale)* frantically weaving in and out and toting meaningless props; her Russian ballerina *(Ze Ballet)* performing with bravura and then sagging or cursing into the wings; and her eager Duncan dancer *(Something Classic)* getting her feet hopelessly braided in a flower garland.

New to us on the opening night program were *Coloratura, Valse Triste,* and *Fantasy for Body and Piano.* In *Coloratura* Miss Kitchell made the analogy between the turns and arabesques of classic ballet and the fioritura passages of singing.

Amateur dance films with their erratic synchronization came in for Miss Kitchell's velvet rapier in *Valse Triste.* And in *Fantasy for Body and Piano* she impishly suggested that if concerto soloists can do nothing while the orchestral passages are being played, a dance soloist should have the same privilege. While fresh in initial idea, all three dances fell short of their ultimate possibilities.

In her other works, notably *Pseudo-Voodoo, Chanteuse-Danseuse,* and *Dance Espagnol,* Miss Kitchell eschewed the element of characterization and satisfied herself with lampooning a style of dance. The results were imitative, rather than satirical.

Most accompanists simply play the piano. But Harvey Brown accompanies Miss Kitchell, composes scores for her, moves props, makes announcements, and emanates a rare brand of moral support.

Murray Louis and Assisting Dancers
Henry Street Playhouse
November 17 and 18, 1956

Like all the young Henry Street Playhouse choreographers, Murray Louis was trained by Alwin Nikolais. But his choreographic approach is already quite securely his own. It is marked by clarity, confidence, and inherent respect for form.

The awareness of form was immediately apparent in *Quartet.* Within the confines of his own idiom, Mr. Louis captured the inner complexity and outer simplicity of the Bach accompaniment. And he taught his dancers to perform *Quartet* with the same alert innocence that good musicians bring to Bach.

There was musical awareness, too, in Mr. Louis' solo, *Harmonica Suite* (Manson). To casual fragments of harmonica jazz, he created an atmosphere of silent

(over)

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REVIEWS

(continued from page 75)

laughter, as though his whole body were responding to a remembered joke.

Interestingly, the two solos that followed were the only repeats on the program, and they shared a common fault. The emphasis was upon externals, rather than upon dance values. In the first, called *Small Illusions* (Weill), one became involved in the dancer's amusingly outsized costume. And in *Figure in Grey* (Hovhaness) the dancer was dwarfed by his shadow on a back wall.

But these works did serve to indicate how Mr. Louis has grown since his concert of a year ago. And they were followed by two wonderfully inventive new group pieces, *Incredible Garden* (Arranged, Fassett-Hovhaness) and *Corrida* (Percussion). The dance designs for *Incredible Garden* had a milky, suspensive quality, as though the performers were imprisoned in some eerie non-world place; while in *Corrida* there was a staunch verticality. The choreographer had distilled the very essence of courage and strength.

The entire program was imaginatively costumed and lighted. And Mr. Louis was most competently assisted by Gladys Bailin, Coral Martindale, Beverly Schmidt, Marilyn Wood, Phyllis Lamhut, and Rhoda Winter.

The Merry-Go-Rounders
Phoenix Theatre
November 21-24, 1956

For their fourth season, the Merry-Go-Rounders have assembled their most attractive company to date. And the dancers performed with a casual directness ideal

(continued on page 78)

Murray Louis, whose November recital of modern dance at the Henry Street Playhouse showed unusual promise.

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31 Naughty Girl Polka—Beginner
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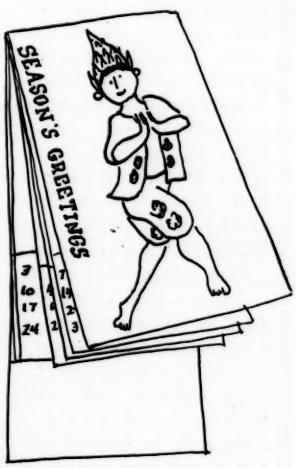

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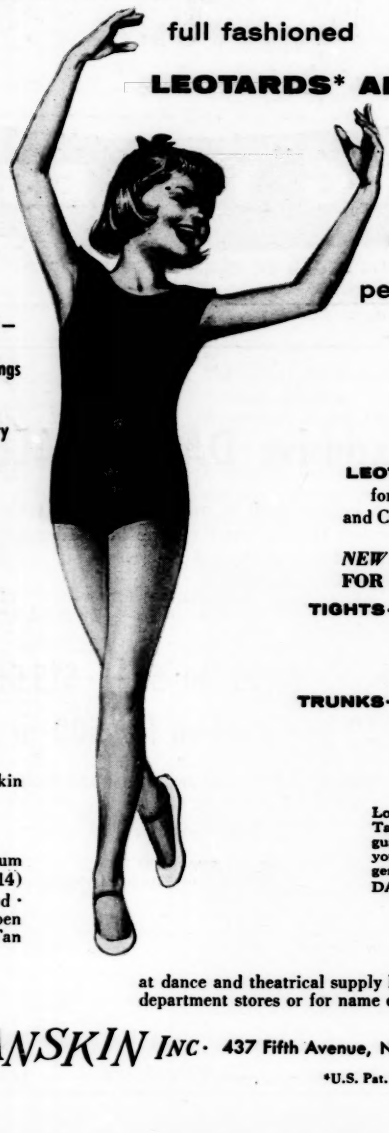

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(continued from page 76)

on a program for children. The juvenile audience responded eagerly.

For us, however, the Merry-Go-Rounders' combination of audience participation and pure dance relies a bit too much on talk and not enough on uninterrupted dancing. Only in Fred Berk's *Tyrolean Wedding* was the dancing presented without verbal embellishment. *Tyrolean Wedding* has been considerably polished since its initial performances, and it now has the sunny simplicity of Mr. Berk's best folk-inspired works.

The other extended dance episodes were Bernice Mendelsohn's *Forest Adventure* and the Eva Desca-Lucy Venable *Ballet Charades* — both familiar to Merry-Go-Rounders aficionados.

The entr'actes were filled with pantomime games led by Ringmaster Curt Lowens and Magic Mechanic Bernice Mendelsohn. Most effective was the clear imagery of *Lion Hunt*.

The program was attractively produced and it offered the children a tasteful and wholesome theatre experience. But we'd still like less talk and more genuine choreographic craftsmanship.

May O'Donnell and Company
Brooklyn Academy of Music
November 23, 1956

A concert by May O'Donnell and her company is an excursion into good deportment. Miss O'Donnell dances with calm majesty. Her company is impeccably trained, with every jump, every prance, every fall, done as though the dancers were a single body. And the production aspects of the program slip neatly into place.

But we usually come away with our heart just a little too intact and with a willingness to sacrifice a bit of the perfection for a touch of passion.

Miss O'Donnell's new work was a case in point. Called *Lilacs and Portals* (Rugles), it was a dance of lamentation and a depiction of death-panic. Miss O'Donnell, looking very handsome in a red and black costume, sadly reigned over her kneeling and contracting chorus of three girls, and she finished extending her leg and stretching her body against an upstage structure reminiscent of the fence in Martha Graham's *Frontier*. The dance was not so much an utterance of grief as a reflection of its physical attitudes.

Choreographically, Miss O'Donnell was at her most felicitous in the pure-dance phrases of *Dance Sonata* (Ray Green), a

work for the company alone. Here the dance energy could pour forth untrammeled by content or emotional coloration. Here the three dynamic elements (legato, staccato, and marcato) could conflict and resolve in lively abstraction.

Miss O'Donnell also repeated her pictorially designed *The Queen's Obsession* and her fanciful *Legendary Forest* and *Incredible Adventure.*

Her fine company consisted of Nancy Lang, Marion Andersen, Lida Whitesel, Ellen Graff, Sheila Handelman, Cora Cahan, Mabel Robinson, Norman Walker, Curtis Hood, Dudley Williams, Raymond Segarra, and Phena Darner. Ray Green was the excellent musical director.

Donald McKayle and Company
Hunter Playhouse
November 24 and 25, 1956

Like most young American choreographers, Donald McKayle has had an eclectic dance training. And at this point in his development, it is doing him more harm than good. For, as revealed in his newest work, *Four Vignettes* (Samuel Barber), his style is unfocused. The movement-images he creates are full of physical vitality, but they are diffuse in outline. He has not learned to be selective.

The principal charm of *Four Vignettes* came from the performance quality. The opening jazz duet was danced with sweetness by Mr. McKayle and Lee Becker. Mr. McKayle's dancing is truly beautiful in its combination of muscularity and feline suppleness. And Miss Becker seems able to adapt her body line to any style required of her, but always with the underlying exactitude of good classic training. In addition, she is most appealing, with her expressive, elfin face and her air of alertness.

Also promising were Cristyne Lawson and Alvin Ailey, who brought innate elegance to the blues duet, with its melting side contractions and encircling arms.

Of the other three works on the program, *Games* was the most effective. Its slightly grotesque pantomimic patterns of street urchins at play; the clear way it states each movement theme; and its winning sincerity, make this dance a minor masterpiece. Mr. McKayle might well reexamine it to find the key to honest choreography.

Several revisions were made in *Her Name Was Harriet* (Traditional), Mr. McKayle's broad canvas of singing, speech, pantomime, and dance, all designed to

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REVIEWS

(continued from page 7)

limn the portrait of Harriet Tubman. O... casionally the dance caught fire, as in t... play-duet for two little girls (Jacquel... Walcott and Lee Becker). But it lack... a firm dramatic core.

The program also included *Noctur...* (Moondog) a love-ritual with Mr. M... Kayle as a sort of jungle-Eros, lead... his couples through sinuous enticement t... final embrace. Here, too, the dance o... lines tended toward diffuseness, althoug... the work was performed with high energ... by the entire company.

Geoffrey Holder and Dance Company
92nd Street "Y"
November 25, 1956

In watching Geoffrey Holder's late... concert, we couldn't help thinking back... to the group he first brought from Trini... dad. They had a slightly rough-hewn... gamin quality, and as they danced, the... seemed literally to be surrounded b... fresh air.

But each succeeding Holder concert ha... become more eclectic in style and more... concerned with visual externals, until in... this one he produced a veritable hou... house of black stockings, white ruffles... and magenta lighting effects. We were... beguiled by it all. Yet we could not hel... feeling that there must be some way o... bringing theatre magic to ethnic dan... without sacrificing the pure-dance aspe...

The program's only premiere was *T... the Divine Horsemen*, a Voudoun ritu... honoring the Goddess of Love and Beau... The dance began with the cleverly de... vised contrast of four figures standin... stony-still on stage while down the aisl... and onto the stage there marched a solem... candle-lit procession. The ritual was pr... sided over by an impassioned white-cl... Priestess (Joan Derby) and the benefice... Goddess (Merle Derby).

Three stately male worshippers (Albe... Popwell, Charles Moore, and Geoffre... Holder) honored the Goddess, each in hi... own distinctive way—by whirling, by gi... ing her a flower, by inching along the... ground like a caterpillar. And each in... his turn was lifted upon a pedestal.

More like a series of lovely painting... than a dance utterance, *To the Divin... Horsemen* was, nevertheless, an absorbing... and original work.

The intermingling of the jungle and... the salon permeated the opening *Bel... Suite* and the concluding *Doogla Suite*... *Belé Suite* was an elegant social dance,... at once playful and formal. The company...

performed it with a virtuosity that was more balletic than Creole.

The *Doogla Suite* was a mixture of hot colors and quickly paced Bharata Natyam flavored dances ending in a whirl of crimson-clad men—and finally Holder, alone, in pure white, coolly contemplating the emptied stage.

The musical aspects of the program under the supervision of Tajii Ito, were superb. And everyone — dancers and musicians — performed with spirit and polish.

Bhaskar and Company
Brooklyn Academy of Music
November 27, 1956

If we were Bhaskar's manager, we would liquidate his company and transport Bhaskar and his partner, Sasha, to the nearest night club floor. For as concert dance, their offerings bordered on the blatant. But in a night club context they would be highly successful.

Bhaskar, who came to this country from India last year (and who has done a phenomenally energetic job in organizing a whole company within this time), is a handsome young man with a flair for acrobatics.

Like the little stone frieze figures on the Chidambaram, he can easily touch his whole foot sole to the back of his head or kick one leg straight up to the side or undulate his entire body as though he were a snake upended on its tail.

In his *Dance of the King Cobra* and in his *Sacred Plate Dance* he used these devices freely. And they punctuated his more serious works like *Amar Nirtham* and *Jataya Moksha*, marring their simplicity of line and nobility of content.

Bhaskar's taste in costuming would also qualify him for night club work. Never have we seen sequins and brilliants used so profusely. Dances that should have glowed through the quality of their performance, shone instead through their costumes.

Although she did not have Bhaskar's exaggerated virtuosity, Sasha was an ideal partner for him. She seemed to understand his basic rhythm and complement it, sometimes softly, sometimes brightly, and always with taste. Their opening *Alarippu* and their *Nathanam Atinar* were the most satisfying dances on the program.

They were assisted by a company of seven dancers who performed with devotion, although technically they were not really ready for professional appearance.

The program was slowed down by an off-stage voice that reverently read the program notes through a microphone.

(more next month)

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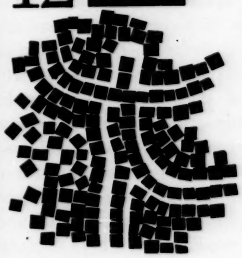

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THE MARQUIS COMES HOME

(continued from page 19)

inaccurate statement appeared in *El Mercurio,* Chilean equivalent of the *New York Times,* and has been checked with the reporter.

On the whole, the press handled the Marquis in friendly fashion, although they did not take him too seriously. "Call him 'Mister,'" said one editor who remembered that titles of nobility had been abolished in Chile a century ago. "The Ballet of J. Cuevas" ran the heading of a review in another paper.

Five portraits of the Marquis appeared on Chilean magazine covers, and despite his protestations that conducting rehearsals left him no free time, he granted interviews by the dozen, and he succeeded in re-establishing contact with former friends and attending many social functions.

The guest list at a luncheon given for him at the select "Club de la Unión" read like a Chilean "Who's Who." And he received many tributes, including being made Honorary Director of the Society for the Protection of Animals.

But, alas, trouble came from where it was least expected. The Teatro Municipal (capacity 1,500) had been sold out in advance, and the public was expecting to see one of the world's best ballet companies. But as *Time* Magazine reported, after the opening the critics were "determinedly cool" and the audiences "unenthusiastic."

As the season progressed, including changes of program that were not previously announced, isolated ballets proved more popular, but the company was rarely able to get past the "three curtain-call barrier."

On the closing night, while the audience was applauding the final ballet (John Taras' *Piège de Lumière* — the season's only hit), the theatre's administrator appeared on stage with the Marquis and his whole company to thank him for having provided dancers for the annual benefit performance of the Teatro Municipal's employees. An inscribed copper plate was presented to the Marquis, and this, of course, offered him the opportunity for a parting speech, in which he stated how glad he was to have returned to Chile and that his heart would remain here forever.

The speech was made in all sincerity, for the Marquis is noted for his warmheartedness. Of course, his kind of heart does lead to a constitutional inability to say "no." And this creates complications in his company, especially when four dancers ask to dance the same role in the same evening — and all are told "yes."

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Often easily influenced, at other times he autocratically wields the rod of authority. He loves to picture himself as active director ("Le ballet, c'est moi") and moving spirit of his company, somewhat in the flavor of Diaghilev. Yet he is often away from the ballet for long periods, and even when he is on the scene there appears to be little definite artistic direction, and the company shows it *(see review on p. 97)*.

Not surprisingly, he has come to believe in himself as "Le Marquis." There is surely no character in contemporary ballet who has had such artificially posed pictures taken of himself. He enjoys being interviewed and photographed (he behaves like a professional model). And social success is terribly important to him — be it cafe society on the Riviera or the "haut monde" of Madrid.

In Europe, there are still many marquis and barons and counts. But not many of them have so much money. And not a single one of them possesses a ballet company.

The price paid for this is over eight thousand dollars a week — an expensive toy. Unfortunately, it is not handled with the singleness of outlook or seriousness of purpose even of a hobby.

But toy, hobby, or serious art, the Grand Ballet du Marquis de Cuevas provides more than sixty people with jobs and indirectly he helps many others to earn their living. Not all millionaires' pastimes have this redeeming feature.

When the Marquis was about to return home to Chile, the literary critic Ricardo Latcham disinterred *El Amigo Jacques*, a novel written by the Marquis in 1912. The following excerpts are significant in the light of ensuing events:

". . . I would live alone in my castle and wander along immense galleries decorated with fantastic paintings that interpret my dreams; there would be great chambers where I could listen to strange music, in harmony with the paintings . . .

"Canaille! Imbeciles! Here only money is adored, only money is respected and dignity only granted to millionaires. I too will become a millionaire one day to squash all this society of disguised lackeys, flatterers and adorers of the gilded calf."

Perhaps these paragraphs reveal the real human being more clearly than the hundreds of articles and interviews written about him. And there is little doubt that, as another Chilean literary critic wrote recently: "His own novel is mediocre, but he has written a splendid novel with his own life."

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HANDBOOK OF

PREPARING A RECITAL: The Theatre and the Checklist

A recital's major purpose is to demonstrate student development to relatives and friends. But at the same time, the program must have enough theatrical know-how and variety to make it well-paced, interesting and colorful. The recital gives the student the opportunity to learn about professionalism and discipline. For the teacher, it is the best possible opportunity to observe the student under pressure and tension, so as to know which students should be encouraged to aim at a professional career.

If the recital is well staged, it may turn into one of the season's major theatrical events. Besides encouraging a larger enrollment, a good recital can also do much towards introducing "live dancing" to a movie and television-trained audience.

Like any theatrical production, a good part of a recital's success will depend on how well every detail has been planned in advance. No one should have to sew costumes on the day of the performance. Dress rehearsal is too late to discover that there is no piano in the auditorium. Simple scenic elements and props add immeasurably to the performance, but they must be planned and executed along with the choreography, and they must be available for rehearsals.

A Checklist for the Theatre

Before you start to plan your program, you must check the several available theatres to find which is most appropriate for your performance. If the theatre is equipped with good lighting equipment and draperies, you don't want to rent duplicates. On the other hand, if the theatre has no equipment, you must be aware of this when you plan your budget.

Go to the managers of the available theatres with this check list, and then draw up a budget before you make your final decision:

1) What is the rental charge for the theatre? Some theatres include everything from stagehands to tickets; others charge separately for everything.

2) What is the hourly rate for additional rehearsal time?

3) Is the theatre available on such-and-such a date?

4) Is it available the previous day or days for rehearsals? Many theatres are willing to allow you several rehearsals, or a few hours every week for several weeks. Such rehearsals would give your dancers the opportunity to really develop a sense of theatre, and would give you the chance to sit far back and watch the rehearsal with good perspective and objective.

5) Does the rental include or exclude doormen, ushers, wash-room attendants, and box-office personnel?

6) If the theatre does not require the use of union stagehands, are maintenance men available to assist in the production, wash the floor, run the dimmerboard, pull the curtain, etc.? Or are you required to provide all of the help you may need? If it is a union theatre employing union stagehands, does the rental include the stagehands? If so, how many? And for how many hours? If union stagehands are required, the theatre manager should put you in touch with the business manager of the local union, and together they can explain the local rules and regulations. If you fail to get the advice of the business agent, you're apt to discover at the final billing that an extra five minutes of rehearsal has cost you one hour overtime for ten stagehands. Or you may discover that one piece of scenery that you didn't really want has required an extra crew working on a four-hour minimum, even though it took only ten minutes to put together. The rules are clearly defined

DANCE STAGECRAFT (Continued)

BY TOM SKELTON

and will cause you no trouble as long as you are prepared in advance.

7) Is the theatre equipped with a complete set of draperies? If so, what color? Are they in good condition? Is there a sky drop? Are these draperies included in the theatre rental? There is often a charge of from ten to one hundred dollars to use draperies already in place. If there are no draperies, or if they are in an inappropriate color, where can they be rented? How much? Are extra stagehands required to "hang" them? Poke around the theatre and find out what additional draperies or drops may be available. Many times you will find leftovers from vaudeville times that will inspire a satire on an old-fashioned meller-drama. Or you might find a cast-off scarlet or gold lame drapery that can be used in a specific number as a swag or draped effect. Some theatres have platforms or prop fences or park benches that just need a coat of paint to make them the basis of an entirely original number.

8) What is the condition of the stage floor? If it is rough and splintery it may require a floor-cloth. If there are holes or large cracks they must be patched. If it is highly waxed it may need sanding, or perhaps rosin will "take." This must be tested.

9) Are the dressing rooms equipped with mirrors and adequate light for make-up? Will they be cleaned before the performance? Are there racks for hanging costumes? Are there any dressing rooms near the stage that can be used for quick changes? If not, are screens available for making a temporary "quick-change room?"

10) Does the theatre have lighting equipment? Is it included in the theatre rental or must it be rented separately? Most theatres have footlights and border-lights in red, white, and blue. Occasionally a follow-spot is included in the rental price, but the operator must be paid separately. If you're lucky, the theatre may have several spotlights mounted on the balcony rail or in the ceiling beam, and a few spotlights on the first light pipe; occasionally a theatre will have booms for side-lighting from the wings. If the theatre is not equipped, where can lighting equipment be rented or borrowed locally?

11) Does the theatre have a piano? Is it located backstage or in the pit? Is there a piano light? If the piano must be moved (depending on your specific requirements) is there an extra charge? Will the piano be tuned before the performance or is tuning an additional expense for you?

12) Is sound equipment available? Tape recorder? Record turntable? Microphones for announcements? Is there an extra charge for its use, and does it require a special operator? If none are available, where can one be rented?

This questionnaire should prepare you to decide which of the available theatres is best and most feasible financially for your performance. While you are talking to the manager he may be able to recommend printers for the program, posters, and tickets or invitations.

Your next step is to plan your program so that you will know what equipment, draperies, etc., must be rented. Then comes the budget problem and a re-evaluation of the whole program to make it fit the budget. After you have planned the program you may well decide that a different theatre is better prepared to meet your specific needs.

Next month's article will deal with lighting, scenic, and prop tricks to help you plan a program with variety and theatricality. *(to be continued)*

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HANYA HOLM

(continued from page 27)

ing. What would be the sense of an art that robs itself of its communication and arrogantly believes that it can turn away from man?"

Basically, Hanya's choreographic talent has always expressed itself best in terms of theatre, rather than just in concert style. "The lyric theatre," she says, "in which I am interested, fuses music, drama and dance into an entity. My early studies of the piano, of voice and painting have always helped me in my work. I also find it only natural that the choreographer should *direct* a production. It seems a logical development, at least it is for me. And everything I have done in the theatre now seems to have been a stepping stone to *The Ballad of Baby Doe* which I directed in Colorado — although no actual dancing occurs in it."

The first play she staged in this country was Karel and Josef Capek's *Insect Comedy*, which, in the summer of 1947, she directed in Colorado Springs in abbreviated form. Shortly afterwards, it was produced by her and Jose Ferrer in its original length at the City Center. Her caustic comment through the movement underlined the bitter theme of this satire. During that same season she choreographed the third episode of *Ballet Ballads*, produced by the Experimental Theatre. The former assistant of Mary Wigman could not have proved better than through her choreography in *The Eccentricities of Davy Crockett*, that, as John Martin once said, "her dance, like herself, has . . . become an American citizen."

Hanya Holm as a member of the Mary Wigman Group in Germany during the late Nineteen-Twenties.

Since then the Broadway theatre and Hanya have been wedded in one of the happiest of marriages. The offsprings are still fresh in the minds of us all, particularly *Kiss Me, Kate, Out of This World, The Golden Apple,* and her recent contribution to the joyful art of the musical, *My Fair Lady.* Some of her work—and through no fault of hers—has fallen by the wayside when the shows did not reach Broadway or were more or less "flops"—as *My Darlin' Aida.*

Neither film nor television — and she has worked in both media — offer the same attraction to her as the living stage. Between her choreographic contributions to musicals she has helped stage several plays, including Garcia Lorca's *Blood Wedding.* It was only this summer that, for the first time, she embarked on directing an opera. Hanya has staged *The Ballad of Baby Doe* in the style of the lyric theatre. Her aim was to create living characters who express action and emotion through singing, not singers who occasionally act. "The notorious broad gesture of the grand opera has no place in our time," she explained. "It needs intensity and directness of style, not necessarily stark realism, but the pulse-beat of life."

To do this new opera was a challenge which she welcomed. It was a change of pace from the musical comedy, and she enjoyed conquering the complexities of staging an opera. She tried to set the tone for this production, to create a specific style most consistent with and suitable to the background of the story, which takes place in the wake of the gold rush mania in Colorado.

Would anyone think for a moment he is not dealing with someone from Texas, California or Colorado when reading, in an interview, this statement: "In the years I have been teaching in Colorado, I've seen a great development in the West. *Baby Doe* is really the beginning of great productions that must come out of the West. More will follow. As in the silver mines, there is rich ore here for the theatre."

Broad in her theatre interests, Hanya has never believed in specialization for herself on a personal activities level, either. In her concert days, she dyed her own costumes, arranged the lighting, played the piano. Earlier, when she had still more time, she enjoyed painting and woodcarvings. In her New York apartment she has grown plants and tropical fish, has kept dogs and cats, and still has a bird. She plays chess, is an

Hanya Holm with composer Roy Harris, standing, and designer Arch Lauterer, collaborators at Colorado College.

animated worker of crossword puzzles, an excellent cook with a discriminating palate, particularly for the German cuisine, is an ardent reader of good books, a conscientious letter-writer, and pleasant raconteur. She knows a lot about lace-making, embroidery, and flowers. She can talk philosophy as well as high fidelity. She has preserved her love for conversation, an art almost lost in our over-stimulated, hectic world.

She does not forget the birthday of her friends, and somehow always has time to listen to the many who come for help, advice, and consolation. For if she expects a lot from people, she herself is willing to give the same. There are many who will testify to this, but there are some who will deny it, for Hanya has a sternness and devotion to principle and standards not always easy to live up to. She can sympathize with failure, with personal troubles, and emotional difficulties, but not with self-pity and smugness, with laziness and unpunctuality and, above all, with "phoniness." Then she can be merciless in bearing down on and rejecting a person.

There are many hundreds of people she has met, taught, and worked with who continue to think of Hanya as a friend: from the distinguished theologian Paul Tillich to her former factotum Thelma Cowan; from the famous actors who come to her classes, to the little girls who want to become second Hanya's. And probably her most deveoted friend is Klaus Holm, her son, for whom, in the midst of all bustling and hustling, she has always had time, and who now, as one of the most gifted

(over)

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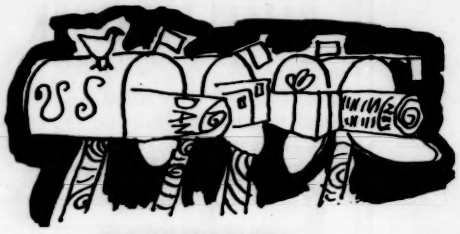

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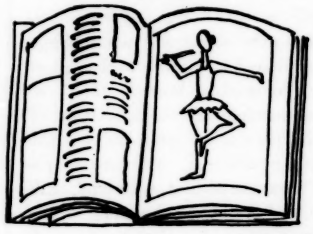

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HANYA HOLM

(continued from page 87)

among the stage designers and lighting experts, has more than once worked with his mother on a show.

Characteristic too of Hanya's personality, is the help and encouragement she has often given to embryonic dance groups and mushrooming associations. But she has never given her name as a mere token. If she gives it, she always insists that it must mean something. So she has attended meetings and talks, carefully studied plans and declarations, and made thoughtful suggestions when she believed she could be helpful. Was it a generous waste of time? Hardly, since it helped to keep her abreast with current trends and thoughts throughout the country.

But Americanized as she is, in the most serious sense of the word, and however logically and fluently she verbalizes her thoughts in English, her speech pattern will apparently always have a Germanic flavor. Her descriptive faculty is precise, beautifully lucid, but on occasion it produces astounding figures of speech. There are hundreds of them fondly remembered by her friends and students. The repertoire is almost endless—we recall a few recent Hanyaisms: "Keep the beat, but undermine it;" "Use the foot as if you would pick up a flower with your toes;" and just the other day she was heard explaining syncopation as "an undone pulse."

Along with the involuntary humor inherent in these phrases, there is an intensity in all of them which reveals the originality with which Hanya reaches to communicate and to make herself understood. And she succeeds. *THE END*

Janet Collins, leading soloist in Broadway's musical "Out Of This World," consults with its choreographer, Hanya Holm, 1950.

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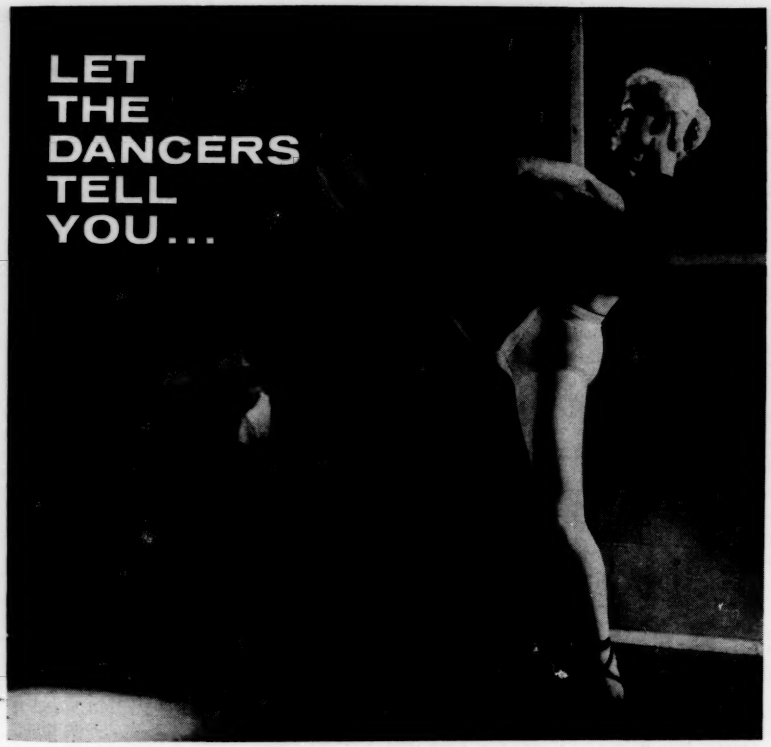

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One could cite many fine scores that are not in the repertory of any American company. Take Ibert's *Divertissement* (Slatkin and the Concert Arts Orchestra, Capitol P-8270). This is lively, amusing, has a really beautiful waltz and would easily adapt itself to a plot. The reverse of this disc contains the Saint-Saëns *Carnival of the Animals,* a score that a clever teacher could brilliantly use for a class of children.

Nobody recently has made a suite of dances from Dvorak's *Slavonic Dances* (any number of recordings available). These are varied, fairly short and extremely colorful. And rhythmically they are wonderfully bracing. Other nationalistic dance music in a similar category could be examined — Kodaly's *Galanta Dances,* the Brahms *Hungarian Dances,* the Grieg *Norwegian Dances.* For a really intimate suite of nationalistic dances, the Schubert *Ländler for solo piano* (Fleisher, Columbia ML-5061) are just the thing.

Milhaud's short, three-movement *Scaramouche* (Vronsky and Babin, Decca DL-9790) is full of pliant, exotic rhythms. For sophisticated waltzes those from Richard Strauss' *Rosenkavalier* (Philadelphia Orchestra, Columbia AL-46) are

BY ROSALYN KROKOVER

hard to surpass in juiciness and melodic appeal. Turina's *Three Fantastic Dances* (Paris Conservatory Orchestra, London LL-921), with their touch of the Spanish idiom and their tunefulness, would make an attractive set. So would those Siamese twins of the French repertoire, Ravel's *Introduction and Allegro* and Debussy's *Danses Sacrées et Profanes* (both on Capitol P-8304).

Off the beaten track, but a little charmer, is Gounod's *Petite Symphonie for Winds* (on London LL-1407). This has taste, charm and spirit. The William Boyce symphonies, very short works, would make a wonderful period suite of dances (all the eight Boyce symphonies are in Decca set DX-105, 2 discs).

The sophisticated, slick *Aubade* by Poulenc (on MGM E-3415) is ideally adapted for dancing, and this work would almost demand a story line written around it. Saint-Saëns has a *Septet* (MGM E-3096) that could easily make an elaborate full-scale ballet, though this work demands an approach on the professional level. Considerably more simple to handle would be Satie's *Three Pieces in the Shape of a Pear* (Robert and Gaby Casadesus, Columbia ML-4246), though the approach must be extremely subtle for such delicate music. One disc now out of the catalogue is worth looking for — the R. and G. Casadesus recording of Chabrier's marvellous *Three Romantic Waltzes* (Columbia ML-2146), which some connoisseurs prefer to such later examples as Ravel's *La Valse*.

These are but suggestions. The record catalogues these days are vast. There is much to choose from, and anybody with the least curiosity can come up with enough music to keep dancers spinning for a long time to come.

(continued next month)

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TERPSICHOREAN SOUVENIRS

(continued from page 18)

literally knocked over — I was certain I had never seen anything like it before. It was the second season I observed Pavlova was no longer a member of this group, but Nijinsky was, and Karsavina. I recognized Karsavina at once for what she always remained to me, a dancer of great charm, but NOT a great ballerina. Nijinsky, on the other hand, completely effaced the memory of all the male dancers I had previously seen and indeed made such an indelible impression on me that I have never forgotten him and ever since have been comparing him with other male dancers to their detraction.

What I saw thereafter of the Russian Ballet was considerable, but a little difficult to place in space and time. Certainly I saw Massine in the *Legend of Joseph,* the Stravinsky ballets, including *Sacre du Printemps, Daphnis and Chloe* (however, with Fokine in place of Nijinsky); much later with Lifar, at the Paris Opera; and very recently with the Sadler's Wells Company in New York; but by that time the glamour and magic of the first performances had disappeared along with Bakst's very beautiful costumes.

Now between 1910 (the date Markova was born) and 1920 (shortly before she made her début with Diaghilev), I wrote extensively about the ballet, still with some difficulty. I was now more familiar with some French texts and the Paris newspaper reviewers of the Russian Ballet, but I still was ignorant of the proper technical terms with which to describe certain dance steps and was obliged to invent my own. When Nijinsky was seen here in a *divertissement* called the *Princesse Enchantée,* I had no means of knowing that this was the celebrated set of variations called *The Blue Bird,* from the final act of *"The Sleeping Beauty."* I had never heard of *volés brisés.* So I took my description of the impression Nijinsky made on me from the Book of Proverbs: "He winketh with his eyes, he speaketh with his feet, he teacheth with his fingers." Perhaps readers of my articles on the dance will recall other examples of similar verbal ingenuity.

Most of my writing on the ballet was accomplished by 1930, when the new dance collection was opened in the New York Public Library, which has proven so valuable a source of information for dancers, writers on the dance and balletomanes. Alas, it could no longer be of use to me. *THE END*

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BY TONI HOLMSTOCK

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EILEEN O'CONNOR has a few openings left for teachers, students and lovers of ballet to join her study ballet group in Europe this summer.

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(continued from page 6)

FROM DALLAS

Austin Ballet Society, David Car- Pres., presented the "Nutcracker " with the Austin Symph. Dec. 18 . . . **Dallas Inst. of Performing Arts, h Lumet,** Dir., offered "The Dybbuk" 20-Dec. 1. **Toni Beck** choreographed nces for the production, with **Leah , Ann Lorch, Kathleen Bloom, Clair** and **Sally Holt** as principals. Dec. 7 **Lucas Hoving** and **Lavina** n performed at Southwestern U., getown. Their appearance was a fea- of the annual **Texas Adult and Col- Dance Symposium** . . . On Dec. 8, embers of **Southern Methodist U's e Workshop** presented a lecture- onstration on ballet and modern tech- e for the Texas Assn. for Health, . Ed. and Recreation at Waco. cers were **Pat Elliot, Carolyn Colvin, ne O'Brien, Kathleen Bloom, Dolores dith.**

exandra Danilova choreographed the ant dance for Menotti's "Amahl and Night Visitors" which was presented the Dallas Lyric Theatre on Dec. 1 h the Corpus Christi Symph., and again h the Dallas Symph. Dec. 15. Featured ncers from the **Danilova-James School re: Alice Lovely, Sara Bush, Sara Re- d. Kathleen Smith, Mercedes Rodri- e, Kay Wilcoxon, Phyllis Fox, John gile, Jack Harwood, Phil Johnson.**

nn Etgen is **Mary Ellen Moylan's** un- study in "La Perichole" at the Metro- an Opera . . . **Bill Atkinson** has **d Nathalie Krassovska's** co. as soloist eru . . . **Larry Roquemore** has received cholarship to the **School of American et** in NYC . . . **Tom Courteau,** who been guest teaching ballet and tap he **Halli Pritchard School** in Houston, re-entering the performing field. He studying with **Nikita Talin** and will ear in Mr. Talin's next "Soiree de et."

Toni Beck

WS FROM CANADA

he Nat'l. Ballet of Canada has auspic- ly begun its 6th season with what mises to be its most ambitious tour. er a far-sighted policy of extending number of performances to give the increased experience, **Celia Franca's** up began touring in early Nov. and conclude at the end of Mar., after ing 38 cities in the US.

he 2-week Montreal stand was part his bold program, but it was a gamble paid dividends. This longest Mon- l stay resulted in the best financial on in Canada's metropolis, and a siderable improvement over any prev- visit. The co. attracted great atten- , including widespread and serious ussion in the press. An influential ch newspaper called for reform in the ic part of the co. and for guest stars. There was also criticism of director Franca's increased active part as featured ballerina which includes "Giselle" among other roles.

The Nat'l. Ballet has perhaps never looked better, and the whole co. is decidedly stronger than last season. A fine group of young Canadian dancers are slowly emerging, although not always fully displayed. **Lois Smith** can definitely be hailed as fully justifying ballerina status. The work of her husband, **David Adams,** and that of **Angela Leigh, Lillian Jarvis, Betty Pope, Ray Moller, Colleen Kenney** and **Sylvia Mason** can be singled out for its quality.

New repertoire, in addition to the revised "Giselle," consists of a pleasant Spanish excursion by Ray Moller; an overly-long ballet by **Grant Strate** titled "The Fisherman and His Soul;" **Frederick Ashton's** charming "Les Rendezvous," which the co. does particularly well; and Montrealer **Brian Macdonald's** invigorating new work, "Postscript," which had its premiere last spring by the newly founded **Montreal Theatre Ballet.** "Postscript" is something of the hit of the season. A jazz ballet with reminiscences of other backstage works, it is a welcome and much needed addition to the Nat'l. Ballet's repertoire. The standard works include a version of "L'Apres-Midi d'un Faune," somewhere between **Nijinsky** and **Robbins;** "Les Sylphides," a very moving production of **Tudor's** beautiful "Dark Elegies;" the complete "Nutcracker;" and the complete "Swan Lake." This last is being seen in Dec. over the CBS-TV network.

Francis A. Coleman

LONDON DATELINES

Antonio's season here got crowded out in the past 2 months' notes by the Russians. He had his customary London success, and his co. has improved greatly over the past 3 years, with **Rosita Segovia** scoring a personal triumph. Best of his new numbers was a "Pas de Quatre" inspired by pseudo-Spanish Romantic lithographs and similar in structure and mood to **Dolin's** "Pas de Quatre."

Close on the heels of Antonio came **Luisillo** and his co., who opened a brief season Oct. 31. A slightly smaller co. than Antonio's, it made a deep impression on the London public. Luisillo's program was unusually well-varied and his choreography kept at a consistently high level. In fact, of all the Spanish visitors we have had since the war, creatively this co. was perhaps the most rewarding. Luisillo uses the Spanish dance vocabulary so sensitively that one forgets its limitations. As a dancer he is a fine stylist and exciting performer. His Flamenco lacked the punch of Antonio, but in other ways he was more than his rival's equal. Outstanding among his competent and well-trained troupe were **Maria Rosario** and **Teresa Amaya.**

The **Sadler's Wells Ballet,** unable for inescapable political reasons to go on their projected Moscow trip, found themselves high and dry during Nov. The opera programs at Covent Garden were rescheduled to permit them a limited number of performances before commencement of their regular season on Dec. 21.

"Cinderella" and "Sylvia" were both revived. The opening on Nov. 21 showed the co. in poor form. They were stale, like athletes who had trained for a big race and then had it cancelled. "Sylvia," on Dec. 5, came over much better. In both ballets **Fonteyn** appeared to be giving slightly more dramatic portrayals. Her Sylvia was especially notable; her dancing in the last act has never been better. At the moment she appears to be passing through one of the transitional period that previously have always preceded an advance in her artistry. Doubtless she has learned much from **Ulanova,** and it remains to be seen whether she will react as she did back in 1948 when the return to English ballet of Markova seemed to spur her on to fresh triumphs. Fonteyn has not yet, one would guess, reached the end of her development.

The effect of the Bolshoi visit on the rest of the co. was also marked. In "Sylvia" most of them were jumping higher and trying harder. British ballet, still only just out of its swaddling clothes, has received a wonderful lesson.

On Dec. 10 **Frederick Ashton** arranged a "Ballet Divertissement" to aid the Hungarian Relief Fund. Principal dancers from all 4 major British co.'s combined in the performance. The **Cranko**-Britten-Piper full-length ballet, "The Prince of the Pagodas," was scheduled for 1st performance on Jan. 1, with **Beriosova** and **Blair** in the leads (later to be taken by **Anya Linden** and **Ronald Hynd).**

Dolin's **Festival Ballet** opens a Chirstmas season Dec. 19. Roster is as before, with the only new production announced being a re-working of "Swan Lake," Act II. **Jose Greco** opens a season Dec. 24. **Alicia Markova** is to appear in the children's play, "Where the Rainbow Ends," in a special ballet by **Keith Lester. Anton Dolin** plays the non-dancing role of St. George. The matinees begin at the Coliseum Dec. 20.

Pamela May, former popular Sadler's Wells ballerina, has given birth to a daughter, her 2nd child . . . On Dec. 16 a dinner is being given at Claridge's in honor of the 50th anniversary of **Phyllis Bedells'** 1st stage appearance. Miss Bedells, VP of the R.A.D., and prominent London teacher, was one of the 1st English dancers ever to make a career for herself in ballet. She was prima ballerina at the old **Empire Ballet** in the days of **Genee** and **Kyasht.**

Clive Barnes

(continued on page 97)

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(...ued from page 95)

...T FROM MEXICO

...1st season of the **Ballet de Bellas ...** in over 2 years is at the half-way ... During the 4 weeks a total of 22 ... will be presented—11 of them be... premieres. Choreographers who will ... dances performed include: **Guiller... Bravo, Guillermo Keys, Elena No...., Guillermo Arriaga** and **Josefina ...lo.** A full report on the season will ... published next month.

...**Ballet de Mexico, headed by Beatriz ...lo** and **Francisco Arraiza,** performed ... general acclaim at the Teatro del ...que . . . the **Nuevo Teatro de Danza** ...ll have a season at the Bellas Artes ... the end of Feb. Works by **Xavier ...cia, Bodyl Genkel** and **John Fealy** ...ll be presented. *John Fealy*

...S FROM FRANCE:

After a long absence, **Pilar Lopez** re...ed to Paris. She deserves a special ...ce among the endless Spanish com...ies of variable quality that have been ...lowing each other into Paris during ...e past year. Despite a small company ...d generally reduced resources, her ...ow has a very special value, for it ...dheres rigorously to purity of style.

At the very outset, an atmosphere of ...bility and dignity was established by ...Pepita Jimenez," a work honoring Argen...ita, founder of the company. Falla's ...El Amor Brujo" received a forceful in...rpretation by Pilar Lopez, **Nana Lorca, ...tonio Gades,** and **Curro Rodriguez.** ...Only the Ritual Fire Dance lacked some...what in magic. "Zapateado" was an ex...llent exposition of style by Curro ...driguez and Antonio Gades. The latter ...was equally impressive with **Dorita Ruiz** ...in "Espagnolade," a parody on the ...Spanish-type divertissements danced by ...foreign companies.

Alexandre Kalioujny returned to the ...Paris Opera in the Polovtsian Dances of ...Prince Igor." He is also slated to appear ...in "The Martyrdom of Saint Sebastian" ...and in Lifar's "Chevalier et la Demoiselle."

In the meantime, he took **Xavier Andre...'s** former role in "Septuor." This rather ...uneven Lifar work has the virtue of fea...turing members of the corps de ballet. ...Particularly praiseworthy were Messrs. **...bscombey, Duflot, Duthoit, Sarelli,** and ...**Perez, Paulette Dynalix, Raoul Bari,** and ...**Raymond Franchetti** were effective in their ...old roles. **Josette Amiel** took over the role ...created by **Claude Bessy.** She has also ...been honored with the sylphide variation ...from **Harald Lander's** "Etudes."

Nov. 17 marked the annual examination ...of the corps de ballet. The jury consisted ...of **Georges Hirsch, Serge Lifar, Yvette ...Chauvire, Solange Schwarz, Madeleine ...Lion,** and **Christiane Vaussard.** The most ...interesting dancer to emerge was undoub...tedly **Claire Motte,** who is now a "Grand ...Sujet," and who will probably become an authentic ballerina. In lesser ranks, **Mlle Vauchelle, Mlle Serval,** and **Mlle Bianchi** were outstanding, as was **M. Labis.**

Janine Solane gave a private viewing on Nov. 28 of her new ballet, "Peril," with music by Tony Aubin and decor by Yves Bonnat.

Antonio Valentino's Spanish company is currently at the "Theatre de l'Etoile."

Marie-Françoise Christout

NEWS FROM DENMARK

The overshadowing event in the ballet world this fall was without the slightest doubt the visit of the **NYC Ballet.** Thanks to a happy cooperation of choreographers, soloists and corps, the result was 6 days of triumph. Not for many years has a foreign ballet co. received such an enthusiastic welcome. This was due partly to the absence of the **Royal Danish Ballet,** which has whetted the appetite for ballet, but mostly to the reputation that the NYC co. had won on its tours of the Continent. The co. more than lived up to its reputation—it knocked the audience off its feet.

Repertoire was on the whole well chosen, giving the principal dancers every chance to show themselves at their best. It also showed that though **Balanchine** is the inimitable master, his pupil, **Jerome Robbins,** is not far behind. His "The Cage" was unquestionably the ballet which made the greatest impression here. It showed the creative power and imagination, of which he had given proof last season—though on a more modest level—in his delightfully humorous bagatelle, "Fanfare." And he was most certainly not failed by **Melissa Hayden** and **Francisco Moncion,** who both gave exciting interpretations of the choreographer's intentions. But everyone else contributed to the success—above all, **Tanaquil LeClercq, Andre Eglevsky, Nicholas Magallanes** and, in the pit, the inspired and inspiring Leon Barzin.

Owing to the tragic illness of Miss LeClercq, Balanchine did not leave the country with the rest of the co., but stayed in Copenhagen to be near his wife, who is now recovering rapidly. While he is here, he has consented to direct two of his ballets, the wonderful "Serenade," and "Apollon Musagetes." It will be interesting to see if he is more successful with "Apollon" now than 25 years ago, when it got a rather tepid reception.

After its successful US tour, the Royal Danish Ballet was back in time to attend the last night of the NYC Ballet in Copenhagen. Needless to say, the American dancers had to share the honors that evening with their Danish colleagues. The Danish Ballet has again resumed its place at the Royal Theatre and has been enthusiastically welcomed. Nothing new is being shown at present, but for the 1st time the Danes have opportunity of seeing the various roles danced by the alternating casts from the US tour. Thus, **Ruth Andersen** has recently danced her first Coppelia here, **Henning Kronstam** his first James in "La Sylphide" (nearly eclipsing the memory of **Erik Bruhn.**)

The enterprising **Danish Ballet Club** has announced a program with 3 members of the **Royal Swedish Ballet: Mirianne von Rosen, Bjorn Holmgren** and the Danish dancer, **Verner Klavsen** . . . Earlier in the season a Russian co. attracted a large audience to the new Tivoli concert hall. The dancers came from various theatres in Russia—mostly operetta theatres—and with the exception of **Galina Isajeva,** none of their names were familiar to Danish balletomanes. Program was rather traditional, with the main stress on solo numbers, in which dancers showed off their amazing technique, but which gave the spectator little or no opportunity of judging them as independent artists. Nevertheless, the 2 performances were popular successes, and Isajeva lived up to her reputation, especially in the humorous "The Doll," and in the charming "Walzer" by Shostakovitch. *Sven Sorgenfrey*

NEWS FROM HOLLAND

The two things noteworthy in this country at the moment are the production of a new ballet by **Jack Carter** which is nothing less than a masterpiece, and an unprecedented interchange of choreographers and dancers between local companies. This latter might be called a miracle if it were freely arranged, instead of being just grimly tolerated by the respective managements. All the same, it is an encouraging precedent for the future.

The Netherlands Ballet looked as if they were going to produce the sensation of the year with their presentation of **Michele Signeuret** and **Maurice Bejart** in the latter's "Symphonie pur un homme seul," the 1st ballet to "musique concrete," which caused something of a sensation earlier in Paris—and it certainly is exciting, for once. Then in Amsterdam, the **Ballet of the Lowlands** gave Jack Carter's "The Witch Boy," with especially composed music by Leonard Salzedo and decor by **Norman McDowell,** who also dances the title role. The ballet proves Carter to be in direct line of succession to my idols **Fokine, Tudor** and **Robbins,** and if you could have seen the hysterically appreciative reception that the stolid Dutch gave its every performance, you too might wonder if it wasn't the greatest ballet ever created!

A month later the Netherlands Ballet presented **Walter Gore's** "Ginevra" in an "experimental program" for the Holland Festival. It is, I think, his finest work to date and justifies the numerous experiments using dance to poetry which he has made in the past. Unfortunately, it came just after a greater dramatic ballet and, as usual with Gore, it goes on too long.

The Netherlands Opera-Ballet have pre-

sented their version of "Swan Lake" Act II and a new ballet by **Francoise Adret**, "Unlocked Gates," a circus drama which somehow does not quite jell, possibly because the entire human cast dances too much like the two escaped panthers who set the whole drama going.

To begin the new season, the Netherlands Opera-Ballet have added the 1st act of "Giselle" to their repertoire (Act II having been previously produced separately). The Netherlands Ballet have acquired **Marianne Hilarides**, a Dutch dancer who has been working abroad for the past 2 years. She is a dancer whose movements are cold, sharp and clear as an icicle. She is not to everyone's taste, but she certainly can dance.

The most notable changes of allegiance so far have been that Jack Carter will produce a work for the Netherlands Opera-Ballet; that **Pieter van der Sloot** (home on holiday from Rome) will dance for the Netherlands Ballet while creating a ballet for the Lowlands troupe; and that for the Lowlands Co. Walter Gore has now produced 2 good but overlong ballets ("Kaleidoscope" and "The Lonely One") with his wife, **Paula Hinton**, in the leads. Hinton has already performed with both the other Dutch companies. This may seem nothing to us in the way of "shopping around," but in Holland, where rivalries are fierce, and where children do not go to ballet lessons, playgrounds or gym unless the classes are of the right religious sect, all this is a wonder. *Leo Kersley*

NEWS FROM VIENNA

Again new ground has been won with the announcement by the committee for the Salzburg Festivals that it has commissioned 3 European composers to write music for 3 ballets to be premiered in Salzburg in 1958 by the **Vienna State Opera Ballet**. The native co. has finally been found worthy to appear before an international audience. Wagner-Regeny is working on a "Tristan" score; Theodor Berger is composing music for an amusing project of a "Heiratsannoncen" ("Match-Making Ads") ballet; and Gottfried von Einen is to set Dale Hoffman's "Medusa" to music. All 3 will be choreographed by **Erika Hanka**, and after their premiere, will be added to the Staatsoper repertoire.

Janine Charrat's "Abraxas," one of the most fascinating dance works created in Europe in the last decade (which caused a scandal at its Munich premiere), has been a steady box-office draw both in Germany and Austria. A year and a half after its last performance at the Theatre an der Wien, it appears again at the Staatsopen. The transfer to the huge stage has helped it considerably. The Faust-drama now has **Richard Adama** in the title role, supported by **Erika Zlocha, Traude Brexner, Lucia Braeur, Willy Dirtl, Lucia Schwab** and **Carl Raimund**. While the ballet's long rest proved a disadvantage, it had an enthusiastic response from the public and seems sure to improve with further performances. For a curtain raiser there were a series of "Sleeping Beauty" divertissements staged from **Gordon Hamilton's** arrangements.

At present Hamilton is at work on "Le Spectre de la Rose," with Willy Dirtl and **Margaret Bauer**. He has just finished staging "Les Sylphides" for the co. As a surprise and thrill for balletomanes, and the co. itself, this ballet is finally being accepted for the repertoire.

Linda Zamponi

NEWS FROM LATIN AMERICA

PERU: **Nathalie Krassovska, Oleg Briansky** and **David Lichine** came to Lima to participate in the annual season presented by the Asociacion de Artistas Aficionados mgt. Krassovska's most important role was Giselle. Lima's public still has clear memories of **Alicia Alonso** in this ballet and felt that Krassovska was simply not in the same class. Briansky showed good schooling, although temperamental lack of control leads him to exaggerated affectation. As choreographer, he presented a "Romeo and Juliet" Pas de Deux, in which a limited imagination is encompassed by so sterile a formalism that the essential choreographic dialogue was not sustained. Lichine produced his "Francesca da Rimini" and "Creacion." The latter belongs to that type of experimental ballet of the early part of this century, where every possible means was used (or all essential elements abandoned) in order to be original. It is an interesting, if unimportant, experiment from the plastic point of view. *Julio Castro Franco*

ARGENTINA: The **Chilean Nat'l. Ballet's** season received unanimously good reviews that stressed the co.'s discipline and musicality, its good lighting and careful production. Critics also pointed out that the dancers had both enthusiasm and understanding of their roles. Principal ballets shown in Buenos Aires were "The Green Table," "Big City," "The Prodigal Son," "Coppelia" and "Alotria." The success of their 1st int'l. tour has opened a new perspective for the future of Chilean ballet.

CHILE: The Santiago season of the **Grand Ballet du Marquis de Cuevas** proved that publicity and full houses sold in advance do not suffice to make a hit. Repertoire was under-rehearsed, a logical consequence of the recent change of about 80% of the co. personnel. Many of the ballets were danced without much attention to style. **Balanchine's** "Concerto Barocco" and "Nightshadow" received a particularly hard deal.

Audience reaction was definitely cool, except to the various pas de deux, "Dona Ines de Castro" and **Taras'** "Piege de Lumiere." **Jacqueline Moreau** and **Wladimir Skouratoff** lack the versatility needed to head a co. with such varied repa... and dancing everything harmed ... reputations instead of enhancing ... **Golovine**, convalescing from an operation, danced chiefly pas de deux and toward the end of the season was recovering his old form. The co. has many promising dancers, among them an Argentine soloist, **Juan Giuliano.**

Hans Ehrman-Ewen
"BALLET"

NEWS FROM SPAIN AND PORTUGAL

BARCELONA: **Vicente Escudero** here for a month giving lectures and private lessons to foreign pupils. Of course he has no pupils among the locals—no Spanish dancer would ever admit he has something to learn, even from Escudero. The great old dancer is opening a school in the town of Escorial, near the famous monastery. He can count on pupils from abroad, especially the USA.

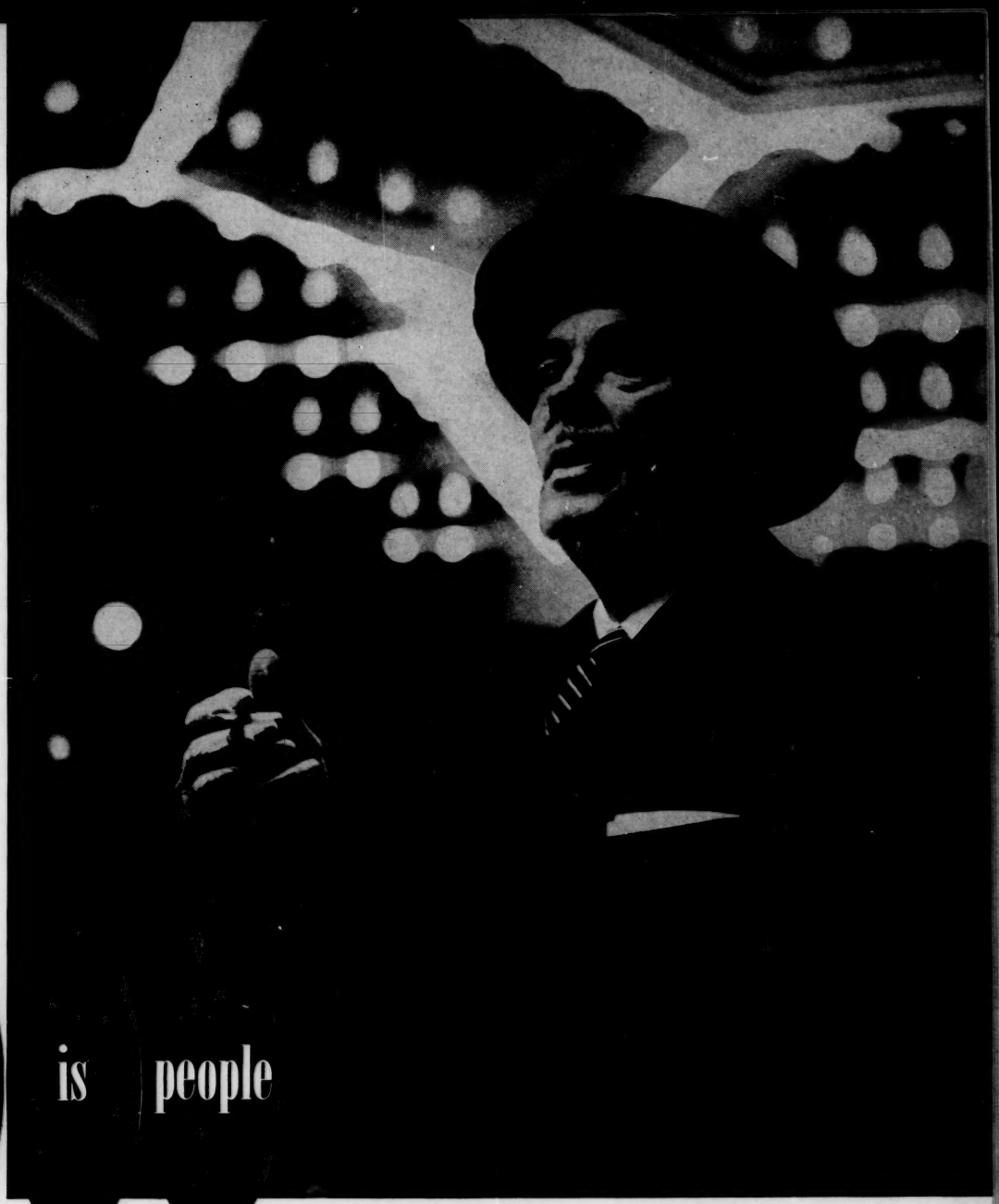
Flamenco singer and dancer **Lola Flores** is performing here for a month. Apart from dancer **Faico**, the co. is neither very strong or disciplined. The barceloneses share the opinion of Parisians who first saw the **new** co.

The co. of **Roberto Iglesias** and **Flor Albaicin** has now departed for appearances in Cuba, the Dominican Republic, Puerto Rico and Mexico. The group had a difficult time as a result of a bus accident in Spain earlier this season, but, in spite of severe injuries to several members of the co., they managed to keep going. **Aida Ramirez** (Mrs. Iglesias) is subbing for **Maruja Blanco**, who is still here recovering from a fractured shoulder. Also unable to accompany the group because of injuries were guitarrist Juanito Riera and gypsy dancer **Sacromonte.**

The Liceo Opera House this year ... an increased ballet program. **Juan ... grina** is ballet master, choreographer ... leading dancer, with **Aurora Pons** ... partner. Soloists are **Antonito Ba... Araceli Torrens, Jose Huguet** and **M... Paz**, with a corps of 20 girls and 4 ... Apart from dancing in various op... the co. will present a "Granados Fest... in Feb.

LISBON: Ballet is the rage in Lis... **Janine Charrat, Peter Van Dijk, He... Trailine** and **J. B. Lemoine** packed ... Tivoli Cinema for 2 matinees. The s... result occurred a week later with t... appearance of **Yvette Chauvire** ... **Milorad Miskovitch.** Repertoire presente... was standard French, with plenty of P... de Deux choreographed by **Lifar**, inclu... ing one called "Quasimodo," a new v... sion of "Esmeralda." Everybody w... loudly applauded, and local critics de... cated long columns to the events . . . ... the San Carlos Opera ballet mas... **Francis Graca** is rehearsing opera ballet ... and a new Portuguese folklore work.

Luigi Ca...



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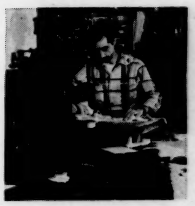

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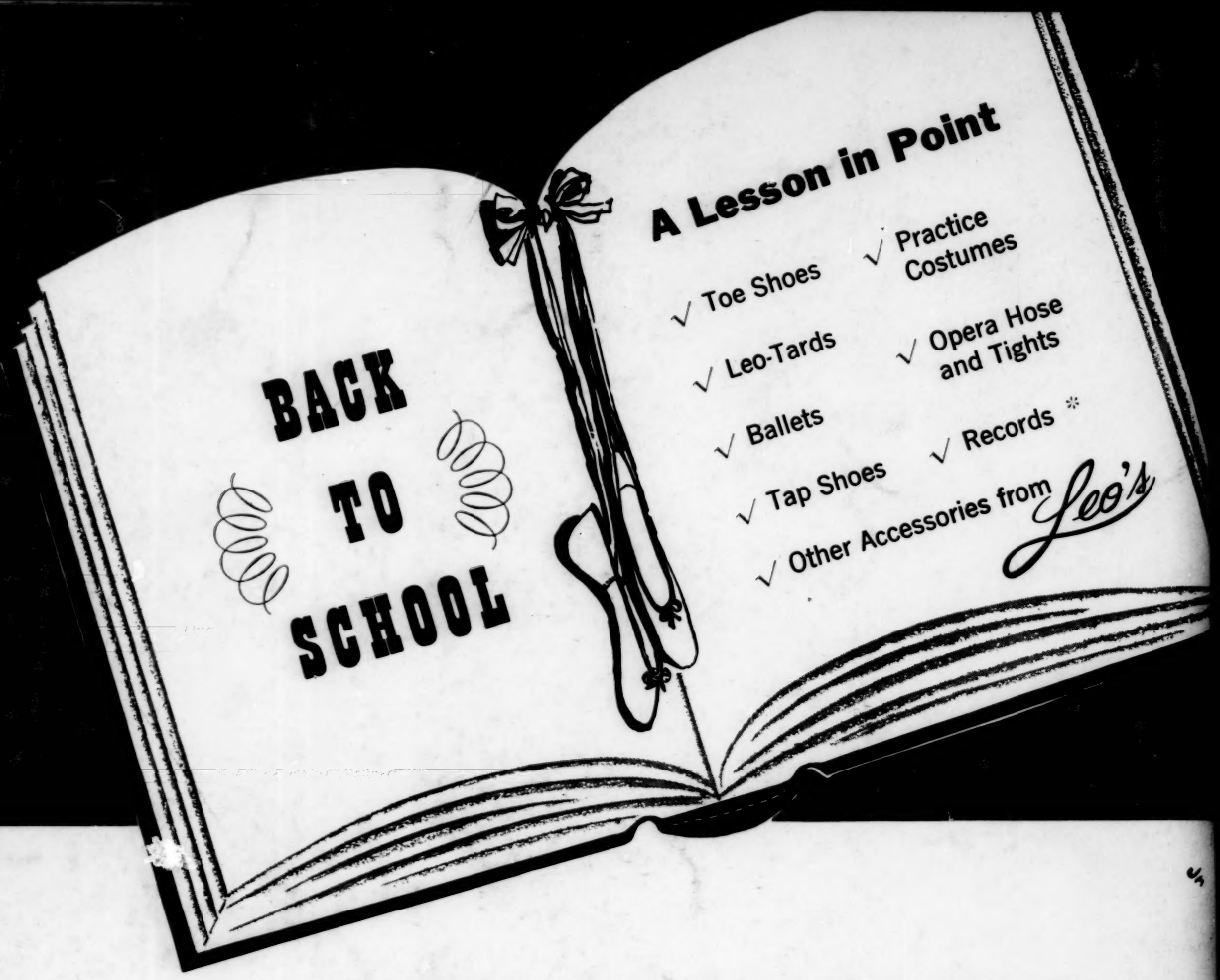

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